

THE MUSICAL COURIER

MUSICAL COURIER

A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

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ADOLF JENSEN.

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	Martin Roeder.	W. J. Lavin.

OWING to the centennial celebration festivities this week THE MUSICAL COURIER went to press a day earlier than usual.

ALVARY AND THE STAR SYSTEM.

THE Alvary demonstrations at the close of the season of the Metropolitan Opera House are a warning fraught with more danger to the progress of the music drama in this country than appears at first blush.

Max Alvary is a good, sound, reliable artist, not great either vocally or histrionically; indeed, as has been well said of him, he is "more picturesque than plastic." Nobody is envious of the honors bestowed on him, but the demonstration in itself, while perfectly innocent, brings us back to the old ground where we stood before the German opera had made the Metropolitan Opera House its stronghold. The return to the star system is something bitterly to be deplored as retrogressive, and also decidedly hurtful to the interests of true art.

One of the chief causes of the decline of Italian opera in this country and elsewhere was the ruinous star system, ruinous alike to both art and exchequer. A great art enterprise like the present Metropolitan Opera House must needs rest on a securer basis than one man power—aye, or either on one woman power.

The instant a tenor or a soprano thinks he or she is absolutely necessary to the establishment in which they sing, then they become dangerous at once, for the very genius of such institutions lies in an absolutely opposite direction.

The ensemble, harmonious and satisfying, is the aim of the modern music drama, whether it be Wagner or any other composer, for let the anti-Wagnerites say what they will no composer of the day and to come can write as if Richard Wagner had never existed.

His reforms were too sweeping, his genius too mighty to be ever lightly passed by, and he has left his imprint on the art of music with such significance as to literally create many new art forms.

This, then, being perforce admitted, it will be easily seen that all tendencies that lead toward the glorification of one at the expense of the many are pernicious, and should be sternly frowned down.

Alvary is not probably as innocent as a child in the matter of his semi-apotheosis by a few overheated admirers, and he is too excellent an artist not to agree with us that all such attempts belittle art and are in direct violation of its canons as expounded by the master of whom he is so charming an interpreter. No; the true music drama must not depend upon the individual, as in the old Italian opera, but must be a glorious ensemble, in which orchestra and singer vie with each other in friendly but beautiful rivalry. Self is sunken and art shines brighter, otherwise we would have the selfish and greedy pyrotechnical stars of the old system, and accompanying them death to progress and sterility in art.

IS THE CAREER OF THE PIANO OVER?

WITH the above caption the Chicago "Tribune" writes as follows:

A German music journal has affirmed that the perfection of piano playing having been attained art will instinctively reach out for a new instrument upon which to produce fresh, novel and still greater delight. It would be difficult to conceive any prospect more flattering to the general public, especially to the large public which does not play the piano and wishes nobody could. It may be true that piano execution has attained its maturity; that no human fingers can expect to surpass upon this instrument the marvelous performances of Rubinstein and Von Bülow. What concerns the laics more is that too many millions of human fingers make the attempt and that neighbors become the compulsory victims of their dismal failures.

But it is certainly time for improvement of the piano. Of Italian origin, nothing is known of its early history. It came into use less than three hundred years ago. Its manufacture was slow. Only a violin laid on a table, the stopping done by mechanism instead of fingers directly on the strings, it was long little more than a keyed dulcimer. The tail shaped harpsichord gave way to the oblong clavichord; slowly improvement after improvement was effected; so that Mozart himself would scarcely feel wholly at ease should he sit down to-day at a concert grand. But were the improvements restricted to concert grands the public would have less to complain of. The manufacture of cheap uprights has made it easy for everybody to have a piano; and as price counts for much, the use of unseasoned woods and the employment of unskilled tuners have thrown upon communities thousands of cheap and wretched boxes, whose shrieks, rattles and groans affright sleep and render peace in day-time a fugitive from haunts that would prefer to keep her at home. The piano ought to be improved in some way that would restrict its circulation.

The German music journal suggests that the new instrument which will open vistas for execution will combine wind power with strings—the orchestra, that is to say, reduced to a keyboard, the steam caliope worked by hand, the orchestration transferred from the concert saloon to the drawing room. It is already there, at least in a miniature half, in the form of the hybrid cabinet organs. Whether the marriage of the piano with the organ would produce a new parlor instrument which would be an improvement upon the old remains for mechanicians rather than artists to determine. But that we shall lose the piano suddenly and altogether is too good news to be true. It is like good wine, a good, familiar creature if it be well used. Like wine, it is a fiend when tortured from daybreak to dark by unwilling digits forced to work upon its mill. It has become too general. There are too many piano teachers and too many pianos. In self defense it might be a good idea to tax pianos like poodles.

Whether a new instrument be invented or not, art will not surrender

the old one without a protest. As well complain because painting reached its golden age long ago we need new color boxes, to the total exclusion of the old pigments which enabled a Raphael, a Titian, a Correggio, a Rubens to achieve their wonders. What we need in pictorial art, as in music, is new genius. As well complain that the piano does not produce orchestral effects as that the throat of a great singer does not give us a full choir. Nature, like art, has her melodies as well as her harmony. We would not lose the nightingale because she does not sing the whole grove full of music. We would not surrender the violin because it has only four strings. But in every art a protest against blundering incompetency, against inflated pretension, against fatuous persistence in the face of natural inadequacy, is keenly demanded. What is needed is not a new instrument to take the place of the piano, but fewer piano players.

We reproduce the article in full because it shows the tendency of the age, which is progressive, and music being a most sensitive art is sure to be caught up on the crest of the on-swelling wave. We have, in THE MUSICAL COURIER, from time to time stated the same views, in fact reiterated the complaint that amateurs should not all play on the piano when the string and wind family of instruments offer such a tempting variety. We have protested against the "stencil" piano, which is a poor, cheap box that soon goes to pieces, being composed always of miserable materials; also against the cheap teachers, tuners and conservatories and the whole "stencil" family generally, not forgetting that most arrant humbug of all, the stencil music journal editor.

But the article makes one mistake when it classifies all cabinet organs as hybrids. Many parlor organs, as made by some of our manufacturers, are really musical instruments and works of art.

As to the question of the piano, time will alone work out the problem. From Helmholtz down there is an army of talented men, each seeking eagerly to solve the many difficulties that stand in the way. Prolongation of the tone and changing the color of such tone at will is the great desideratum, for the piano at present is an instrument that tends toward velocity and brilliancy, and naturally leaves much to be desired in the matter of tone and color.

It may be that electricity is the philosopher's stone that will transmute the base metal into pure and shining gold, and if one looks at the marvels springing up daily around us it needs no stretch of the imagination to see before us an instrument that will literally be a small orchestra. If the genius that has forged so many wonders already could be induced to bring his versatile brain to bear on this point, we might hail the father of the new piano in the person of Thomas Edison.

A SAD THOUGHT.

LAST week we reprinted from our esteemed transatlantic contemporary, the London "Musical World," an editorial comment on the "spite and ill feeling" displayed by the "American Musician" and the "mud slinging" indulged in by that sheet in discussing the Wagner question. The "Musical World" follows up the former editorial by the following one, contained in its issue of April 13:

The extent of fatuity to which Philistinism can run has once more been illustrated—this time by a musical contemporary. In the "American Musician" for March 23 appears an article on "The Opera of the Future," suggested by a speech made at the Nineteenth Century Club by one W. J. Henderson. It is not easy to distinguish quite accurately the report of the speech from the criticisms passed by the editor of that attractive print; but the speaker's remarks are commented upon with such obvious sympathy that it is not unfair to identify the two. The article starts with a comparison of Wagner with "Carliste" (*sic*), of whom it is said that his chief characteristics are, in style, "A wild *barbarie* use of the English language in utter contempt of all rules of common grammar; and, in matter, an equally wild *barbarie* statement of the best known and commonest truths." The comparison, says the "American Musician," is good. "Neither Wagner nor Carliste (*sic*) had anything new to say, and both sought to win attention by discord and dissonance, and by outrage on the accepted canons of taste."

We shall hardly be accused of speaking in any carping spirit when we suggest that the writer in question convicts himself of gross ignorance of his subject by the fact that he spells "Bastille" with one "l"—perhaps to rhyme with "Carliste;" for it is surely more charitable to suppose that he has never seen one of the Chelsea Sage's books than that, having seen and perchance read it—for this is not absolutely impossible, even in a writer on the "American Musician"—he should be so utterly incapable of appreciating the ends to which that great, if flawed, spirit was striving. Let it be granted that Carliste, in his later years, was something too bitter in his railings against what Walt Whitman call the "average man;" and that the eccentricities and exaggerations of his style became too habitually abusive. These things are not to be weighed in the balance against the long life spent in noble efforts at the elevation of his fellows, and the ceaseless denunciations of shams and insincerities. As for the comparison thus crudely instituted, it is hardly worthy of serious discussion. Each, it is true, endeavored to replace effete forms of utterance and style with forms more vital, more expressive of the innate thought. Each strove to set before all men higher ideals of living, more conscious sincerity of spiritual life. In this sense the comparison may be admitted; but it is a sense which is not likely to be obvious to intellects with such astounding capacity for ignorance as those which can offer as serious criticism inartistic of this description. We have spoken of these gentlemen as Philistines; we are inclined to withdraw the epithet, not that the fear of Mr. Freeman is before our eyes so much as that it must be regarded as a libel on a race which, with all its faults, had, doubtless, estimable qualities."

All this is nothing compared with the force of one of our learned pundits of the weekly musical press in this city, who, in an "I told you so manner," recently dished

up Rosenthal smoking hot for the delectation of his readers. Alas, poor Rosenthal!

Is it not a sad thought that, while in almost every other branch of journalism some preliminary training and fundamental knowledge are necessary, in music journalism any Tom, Dick or Harry can start a paper that they are pleased to denominate a music journal, and the public at large accept the same at its face value. Now, it is a well-known fact that "Vox populi" is not always "Vox Dei," and that the public at large are easily bamboozled by false glitter, and above all by audacity. "Audace, audace, toujours l'audace," said a great Frenchman once, and he must have been thinking of music journalism or he could not have so aptly hit the mark. The audacity of some striding editors, without experience either as business men or as musicians, would be positively painful were it not so ridiculous.

When a shoemaker undertakes to make you a pair of shoes it is presumed he knows what he is doing, for if he botches his work he does not get his money, and that ends it.

When an editor of one of our great dailies writes a political leader he is supposed to have complete grasp of the subject in hand, and whether he be for or against one's political predilections he writes at least intelligently and to the purpose.

But when an editor of one of our so called music journals writes an editorial or a criticism he is simply writing himself down an ass, for he has had no training as a musician and, in many cases, none as a writer of even passable English.

Take up any of our contemporaries; without exception they are dull, spiritless and contain a *réchauffé* of news. Too abundant evidences of the scissors and glue pot abound, and the pervading tone of the alleged original articles is monotony and ignorance.

A new symphony is produced, but your average critic grapples with it ruthlessly, and before his *critique* is ended one wonders wearily why the man had not been detailed to do baseball reporting. And so on to the end of the chapter, not alone inaccuracies of judgment, but glaring errors in matters that the merest tyro in music would be ashamed to acknowledge. But then it is music journalism, and it goes, as we say in America.

To be sure the knowing ones laugh in their sleeves at the blunders and idiocies of the music press, but harm is nevertheless done to young students of the divine art, who get the most distorted views of music—views compounded half of dense ignorance and half of sickly sentimentality. When your average music journalist cannot criticise he gushes, and it answers the same purpose. It is so easy to speak of the "objectivity" of Von Bülow's playing and the "subjectivity" of Joseffy's.

How glib it sounds to say "tone and technic" to a singer and "floritura" to a pianist, to rave of the coloring of a flutist's runs or the pathos of the fagott.

But a solitary idea that throws any light on the subject cannot be gleaned in all this mass of verbiage. Why not? Simply because your music editor has tried a half dozen other occupations before he started a music paper, and, failing, he very naturally thinks he is intended to dispense musical "sweetness and light" for the benefit of his fellow men, ergo, springs on an unsuspecting public a sheet full of trash, misinformation and bad ideas generally on musical matters.

A music journal should be something more than a mere record of musical events of city, state and country. It should unite a happy conservatism with a progressive spirit that, while always reverencing the old, yet eagerly seeks what is true and beautiful in the new. To do this one must have training, both musical and literary, ripe experience, a discriminating mind and, above all, that surety of touch that only comes from the fullness of the mind that knows "whereof it speaks." Naturally enough, the "Musical World" discovers that the journal it refers to knows nothing whatever about either Wagner or Carlyle; but if the "Musical World" could only know that in this country no attention whatever is paid to the critical utterances of the journal in question, or, in fact, to any of the small fry music journals, it would not waste its shot on such small game. They are derided by both musicians and laymen, and their editors are held in contempt by intelligent people, on account of their ignorance and presumptuousness.

—The Taylor Music House, of Springfield, Mass., has mailed us a complete prospectus of the musical festival which is to take place in that city on May 6, 7 and 8, being the first of its kind for Springfield. Soloists: Emma Juch, Lizzie Webb Carey, Adele Aus der Ohe, Margaret von Mitzlaff, Terese Herbert-Foerster, Helene von Doenhoff, Alma Dell Martin, Mrs. A. C. Harvey, Jennie Zuchtman, Max Bendix, Jules J. Perotti, J. H. Ricketson, G. Campanari, D. M. Babcock, Victor Herbert and Hugh Craig. The orchestra will be directed by Carl Zerrahn and Frederick Zuchtman.



THE RACONTEUR.

THE "Raconteur" was in Philadelphia last week, and I cannot truthfully say that I brought back with me to the metropolis a very exalted idea of musical culture in the Quaker City.

To put it mildly, art is about on its last legs in that delightful city of homes and hostilities (at least they have great artists in their *chefs des cuisine*). But music! Well, it is well-nigh extinct.

Of course musical life revolves around the Cecilian and the Philadelphia Chorus, but the *esprit de corps* is not very powerful and Philadelphia men will stand the most arrant abuse about their musical capabilities from an outsider, and then ask the offender to drink a bottle of wine.

The offender always accepts the invitation.

And yet Philadelphia, if it massed its talent, could make a very fair showing. Take some of the pianists.

There is Charlie Jarvis, who hasn't his equal in the country as a sight reader; a man who has the literature of the piano literally at his finger tips, who year after year (over a quarter of a century, I think) has given classical concerts of a high order and has always kept abreast with the times in the matter of modern composers, although I shrewdly suspect he likes Thalberg better than Wagner. But Charlie is married to a wealthy lady, and, although in the prime of life, has ceased to be the factor he once was in Philadelphia musical life.

Such a man in New York and Boston would have had his fame trumpeted over the land; for, while he is a little old fashioned, his pianistic abilities are great.

Of Michael Cross, so much could be said that I won't say it. He comes from the oldest musical family in the city, and his culture, both artistic and literary, is wide and varied.

Michael is a devoted quartet player, and he can play at will on any of the string family. He has a beautiful piano touch, a smooth organ technic, directs the Cecilian and the Orpheus societies—in a word is the representative musical man of the city; but (and of course the *buts* are necessary) he has lost interest in the advancement of the art, he has stemmed the flood of indifference for many years, and so another valuable ally is lost.

The Utopian Club is a musical organization which so far has failed to make its impress on musical life in its native city. The cream of the town, musically, belongs to it, but the active fighting principle is lacking and their receptions are sleepy, old-fashioned affairs that put one in a good humor—for bed.

If fighting is ever wanted Carl Gaertner, the veteran violinist, is the man to supply it in huge quantities.

If ever there was a living illustration of music militant it is Carl Gaertner, but even he has submitted to the inevitable, and after thirty years of a valuable life he merely shrugs his shoulders when asked about the music of the city.

It is the dull apathy of the town that acts as a wet blanket on all the high enthusiasms of one's aspirations.

Just look at the list of Philadelphians who have fled the town and who have become somebody: Barilli, John Rhodes, Max Bendix, Max Heinrich, Bonawitz—I won't bore you with the enumeration.

I remember with pleasure the old quartet evenings at Michael Cross' house, when the master of the house played 'cello. Simon Stern, a most accomplished amateur, took the

first fiddle, and I remember once seeing Max Heinrich wrestle with the difficulties of the second.

Or Charlie Jarvis, with his famous private historical piano recitals, given some ten years ago, when he naturally played *every* piece ever written for the piano that had any musical value, concertos included. A herculean task!

No, it is not want of talent, for the elder group, consisting of Cross, Jarvis, Gaertner and Charles Schmidt, the latter a tiptop musician and director of the Philadelphia Chorus, had the abilities, but they have grown tired of the unequal fight that they have waged for so many years.

New blood was introduced by Richard Zeckwer, the director of the Philadelphia Musical Academy, who associated with him such men as Rudolph Hennig, a foremost 'cellist; Felix Grischon, now, alas, dead, a most talented pianist and a former colleague of Joseffy's; Robert Graner, violinist, now, unfortunately, insane, but a gifted man; W. W. Gilchrist, one of our most talented American composers; Rondinella, the master of *bel canto* (since Ettore Barilli's death); Maurits Leefson, a talented composer and pianist; Gustave Hille, the violinist and composer; David Wood, the remarkable blind organist; Herman Mohr, an excellent composer—a group that is, indeed, hard to excel.

They give delightful concerts in the hall of the conservatory, and Mr. Zeckwer can be publicly congratulated for his efforts to revivify music in the Quaker City.

The younger group, consisting of Anthony Stankowitch, the pianist; S. L. Herman, the organist and composer (a very talented man); Harry Thunder, organist and pianist; young Louis Gaertner, violinist, who I think will soon shake the dust of his native city from off his feet and come to New York; William Stoll, the excellent violinist; Guhlmann, the pianist; Samuel Shary, the organist; Massah Warner, pianist, and others too numerous to mention.

The ladies, too, have lots of talent, but I won't go over the list; suffice it to say that the material is abundant enough, but it needs condensation. If Philadelphia had a man who would unite all the opposing interests of the city into one, he would be doing a world of great good, but a Thomas or a Seidl is needed, and where is he?

The meeting of the M. T. N. A., which holds forth in Philadelphia July next, may point out a way; but it is so hot in Philadelphia in July!

Wait until you get there and feel.

I saw in the "Hera'd" one day last week "Dr." Alexander Lambert's name mentioned. Is it possible, Alex., that you have been getting one of "Dr." Ernst Eberhard's musical doctorships? Let us hope not. It must have been some reporter who, impressed by the scientific cast of your countenance, dubbed you "Dr."

—The third and last private concert of the Rubinstein Club took place last Thursday evening at Chickering Hall. The soloist was Max Bendix, who played two selections by Wieniawski and Sarasate in a thoroughly artistic fashion. The club sang selections by Hamerik, Reinecke, Bendel Kienzel, Anderson, Huss and Händel and a cantata by Henry Smart. Mr. Henry Holden Huss' "The Fountain" was a fresh, charming bit of writing, as delicate in its changeful tints as an aquarelle. The cantata was very English, and consequently uninspired. Mr. Chapman can be congratulated on the superb standard to which he has raised the performances of this club. It is safe to say that there are not many organizations in this or the Old World who sing as artistically as the Rubinstein Club.

—Musical novelties are rare, therefore the recent introduction of the Reed Club to the New York public, due to the unceasing exertions of Mr. Louis Melbourne, has met with a remarkable appreciation in our best musical circles. The Reed Club can only claim two months' existence, and is already an established favorite—deservedly so, for its interpretation of the choicest music is almost faultless. Mrs. Nicholas Fish has taken great interest in this club, which appeared at her house for the second time on Friday last before a select number of guests, who were profuse in their expressions of admiration. Among the numbers was a novelty by Pfeiffer, written expressly for reed instruments, and a caprice by Saint-Saëns, for piano, flute, oboe and clarinet. Miss Virginia Rider assisted the club most efficiently, and her rendering of two of McDowell's latest compositions was thoroughly artistic and musicianly. Several classical songs by Mrs. Fish, sung with exquisite art, added unusual attraction to this melodic feast.

PERSONALS.

ADOLF JENSEN.—We present this week to our readers an excellent and but seldom seen picture of Adolf Jensen, one of the great composers of the second rank, and one whose lyrics will never cease to charm generations to come. The face is an artistic one, full of poetry and delicacy, and also telling the sad story of the ill health and disappointment which eventually cut off his promising career.

It is characteristic of Grove's misleading dictionary of music and musicians that he does not give Jensen a half column, and even then seems to grudge the little space accorded him, while some dull, old music maker of Great Britain is literally praised by the page.

FURSCH-MADI.—Mrs. Fursch-Madi leaves for Europe on the City of Rome to-day. She has been engaged as the dramatic prima donna for the Covent Garden season by Mr. Augustus Harris.

During the last season she has appeared in sixty concerts and festivals in the principal cities of the United States, under the management of L. M. Ruben.

Negotiations are pending for her appearance in opera in New York next season.

CAPPANI'S PLANS.—Luisa Cappiani will close for the season her course of teaching in vocal music on June 10, when she will leave for a brief stay at her country home, at Ferry Beach, on the coast of Maine. She will return to take part in the examinations of the National College of Musicians, which will be held in this city, near the end of June, and in the annual convention of the Music Teachers' National Association, which will immediately follow in Philadelphia. She will then, on July 6, sail by the Elbe for Europe, expecting to return by October 1, to resume her teaching at her residence, 217 Second-ave.

ONCE A CELEBRITY.—A correspondent of the Brussels "Guide Musical" tells of an interesting meeting with Theresia Milanollo, the violinist. Since her marriage with Parmentier she has kept so completely out of public life that even the information that she is alive will come as a surprise to many. The correspondent relates that Mrs. Parmentier has recently been staying in Brussels, where a few intimate friends were privileged to hear her play, and further states that she gave, in a way to recall her greatest triumphs, Bach's "Chaconne," a fragment of one of De Beriot's concertos, a reverie by Schumann, and the "Lamento," written by herself in memory of her sister Maria, also a very excellent violinist, who died on October 21, 1848, at Paris. The Milanellos were wonder-children, who came from Savignano, near Turin, and who some forty-five years ago created quite a furore in France, England and Germany.

GRIEG IN PARIS.—Edward Grieg is now in Paris, where he is giving some piano and vocal concerts of his own works and is meeting with the same pronounced success that his appearances recently created in Germany and England.

A DEATH.—We have to announce the death of Mr. P. J. Benoit, the father of the great Flemish composer, Pierre Benoit. It took place on the 28th ult., the deceased gentleman being in his eightieth year. He was an excellent specimen of the Flemish peasant, having been in early life the chief "écluseur" at Harelbeke. He possessed, however, genuine musical sympathies, and was among the first to discover the talents of his son. The latter, according to the London "Figaro," went to London expressly from Belgium to attend the Albert Hall performance of his oratorio "Lucifer," sitting at the back of a box behind his librettist, Mr. Emanuel Hiel. Moreover he promised Messrs. Edward Chappell and Vert to return to England early in June to give a special concert of his own music at St. James' Hall. It will be interesting to know what particular compositions will then be attempted, as the majority of Mr. Benoit's works are for so large a combination of soloists, chorus and orchestra as to be almost impracticable in St. James' Hall.

OUR MINNIE.—Minnie Hauk "comes from appearing" in Leipzig—to use a convenient Gallicism—where she has met with brilliant success. Minnie Hauk was, of course, well known to the Leipzig public, but had never sung there before in opera. On Saturday a fortnight ago she appeared in the "Taming of the Shrew," and was recalled twelve times after the first act and five times after the second. Such, at least, is the report of one of the principal Leipzig papers, and we hope for Minnie Hauk's sake that it is true; at the same time we are somewhat astonished at either the lack of musical taste on the part of the Leipzig public, or the great improvement Mrs. Hauk's voice must have undergone since she left these shores.

ANOTHER STRAD.—A \$6,000 "Strad" (but not the much paraphrased "Viotti" Strad) was presented to Dr. Joachim after the final London popular concert of the season, Monday, a fortnight ago.

MOSENTHAL.—Jos. Mosenthal will leave for Europe shortly, on a trip of recreation, which is to last about three or four months.

A TALENTED DAUGHTER.—Miss Marie Joachim, a talented daughter of the two great artists, Joseph and Amalie Joachim, recently made her artistic début as a dramatic so-

prano, as "Elisabeth" in "Tannhäuser," at Elberfeld, where she so pleased the audience that Director Ernst Gettke, of the united theatres of Barmen and Elberfeld, has definitely engaged the young lady, who appears on the play bills under the nom de guerre of Marie Linde.

THE SAUER PIANIST.—Emil Sauer, the eminent pianist, has been playing with the greatest of success in most of the principal cities of Germany this season. Lately he was heard in Stuttgart and Hanover, and in the latter city he so pleased the public that he has been prevailed upon to return for an extra piano recital.

IMPERIAL CULTURE.—The musical taste of the Emperor of Germany is of a rather mixed kind, if we are to judge from the following program which was played by his special request during a recent dinner party at Potsdam, and was performed by the band of trumpeters of the Hussars of the Guard. The request program was as follows: "Torgau March;" overture to "The Star of the North," by Meyerbeer; a song composed by Lieutenant von Chelius, and played as a cornet solo; old Prussian March of Parade No. 4; Song of the Hussars from "The Star of the North;" fantasy from Wagner's "Nibelungenring," by Peisker; Northern Battle Song, by the Count von Eulenburg, and Finnish Rider March.

THE LATE CANON SIR F. A. GORE OUSELEY, BART.—The sudden and lamented death of the distinguished Oxford professor of music removes a church musician and organist of marked powers and influence. Sir Frederick Ouseley had a reputation as an eminent organ player; but as his circumstances and high clerical position removed him from opportunities as a performer, he was rarely heard, and was, indeed, chiefly known as an extemporaneous player. In this direction he was regarded by many as our best extemporaneous fugue player. At a diploma distribution at the College of Organists he urged young organists to bestow more pains upon the art of extemporization, an art little practiced in these days save by organ players. His compositions for the organ were numerous, including several sonatas, three sets of preludes and fugues, several independent compositions of the last named types, andantes, postludes, &c. Sir Frederick Ouseley composed some eleven complete church services and a large number of anthems. He was an early supporter of the College of Organists, receiving the F.C.O. diploma *honoris causa* in 1868, was one of the first vice-presidents, and served also as president and as an examiner. His loss will be much felt by the members of the institution. *Requiescat in pace.*—London Musical World.

LAMOND IN ENGLAND.—The most important concert was the first recital given since his return from Germany by Mr. Frederick Lamond. This gifted Scotch pianist, it will be recollected, appeared in London during the last visit of his master, the Abbé Liszt, in 1886, after which he left on a Continental tour. He has very considerably improved since he last visited us, and although now barely one and twenty he must be placed in the front rank of contemporary British pianists. Mr. Lamond originally sang, I believe, in a church choir in Glasgow, and he learned the violin under Mr. H. C. Cooper. In 1882 he went to Germany to study the piano at Frankfurt, since when, except as to appearances in England, his career has been a Continental one. His program was a very varied one, and although the Wanderer fantasia was a somewhat perfunctory performance, Mr. Lamond was heard at his best in the fugue of Beethoven's sonata, op. 110.—London "Figaro."

BOETEL IN ITALY.—Heinrich Boetel, the tenor, who made quite a success here at the Thalia Theatre last season, is now studying the Italian school of singing at Milan, where he will shortly make his Italian début as "Raoul" in "Les Huguenots."

ERDMANNSDOERFER.—Professor Erdmannsdoerfer, who has left Moscow to take the position of conductor of the Bremen symphony concerts previously conducted by Hans von Bülow, has just been decorated with the great star of the Stanislaus order by the Czar of Russia; besides this he was nominated honorary member for life of the Imperial Russian Musical Society, and several of his Moscow friends and admirers donated to him valuable gifts, among which was a gold watch set with diamonds.

....Yet another "polyglot" performance! This time it is the "Walküre" which was selected for lingual execution, a performance having been given at Brussels, in which Materna sang in German and her coadjutors in French. One hardly likes to imagine what Wagner would have said of the proceedings, for, as our contemporary, "Le Guide Musical," has well pointed out in criticising the performance, Wagner's works are of all others ill fitted to be hashed up in this way. "In Italian operas of the 'Lucia' type," says the "Guide," "the words are 'un honorable accessoire,' of which one does not take much notice, so long as the singers have good voices and interpret the melodies faithfully. But one feels otherwise in Wagner's lyrical dramas, in which the sung declamation plays the principal part, and the words govern the musical sense." It may be recorded in this connection that Materna's favorite charger, on which she used to mount in the "Walküre," has just died, and the great singer is inconsolable.

FOREIGN NOTES.

....Dr. Hubert Parry will write an oratorio for the English Festival at Norwich, next year.

....At the Teatro Concordia, Cremona, is announced a new drama, entitled "Leonora," by "the maestro and journalist Giuseppe Verdi," but who is not related to the composer.

....The "Neue Zeitschrift für Musik" announces that Liszt left a total of 1,135 compositions, including 397 original (?) works, 254 transcriptions of his own music, 450 transcriptions of other people's music and 34 musical editions.

....At the latest concert of the Berlin Philharmonic Orchestra, the new concerto for flute by Heinrich Hofmann was performed with great success by Mr. J. Andersen. The composer conducted the novelty and also his "Frithjof" symphony.

....Mr. Frederick Niecks will shortly undertake a life of Schumann, for the compilation of which Mrs. Clara Schumann has promised exceptional facilities. The success of Mr. Niecks' "Life of Chopin" is sufficient earnest of his fitness for the task.

....Berlioz's opera, "Beatrice et Benedict," has just been produced, and with brilliant success, at the Theatre of Carlsruhe. By the revival of this interesting work—which, incredible to state, has never been played in Paris—Felix Mottl has added one more to the list of his musical achievements.

....The first volume of the correspondence of Padre Martini, the illustrious composer and writer of the eighteenth century, has just appeared. The publication of the correspondence was decided upon at the time of the centenary of his death, and this, the first installment of what will ultimately be a work of inestimable value, contains 136 letters, exchanged between Martini and the leading men of his time.

....Anton Schott has been appearing of late at Aachen (Aix-la-Chapelle) with something of his old time success. He sang in "Die Walküre," "Tannhäuser," "Lohengrin" and "Rienzi," and the good people of Charlemagne's favorite town do not seem to have been seriously offended by Schott's deviations from the true pitch, at least the Aix-la-Chapelle papers mention nothing of the kind.

....The cast for Verdi's "Otello," which Mr. Meyer will produce at the Lyceum Theatre, London, on July 5, includes, as at present arranged, Maurel, as "Iago," Oxilia as "Otello," and Gabbi as "Desdemona." The chorus and orchestra will be brought over, with Faccio, their conductor, from La Scala. Most of the artists are more or less well known in London. Gabbi sang at Her Majesty's in 1881, and Mr. Oxilia in 1887, while Gianini and Maurel are, of course, old stagers.

....At the Barmen theatre recently Wagner's "Die Walküre" was given for the first time with great success, the principal share of the applause falling to Miss Ida Doxat, whose impersonation of "Brünnhilde" is described in glowing terms in the Barmen papers. The mise-en-scène is said to have been gorgeous, and as it came from Messrs. Brückner Brothers, of Coburg, who are well known as the scenic artists of the original Bayreuth "Nibelungen" performances, the praise bestowed upon it is no doubt deserved.

....The Vienna "Fremdenblatt" publishes the following interesting details concerning the salaries of the Vienna Imperial Opera House personnel. This consists of 144 choristers (not counting the pupils) and 108 members of the orchestra, of whom the least paid receive 780 florins a year. The two chief conductors, Richter and Fuchs, get 5,000 florins each, the second conductors 3,080 florins; moreover there is a stage band of twenty-four musicians. The first dancer of the ballet gets 16,000 florins; Winkelmann, the first tenor, gets 24,000 florins; Miss Schläger, the first soprano, 18,000 florins; Misses Lola Beeth, Marie Lehmann (sister of our Lilli) and Rosa Papier 16,000 florins each; Lucca and Materna receive 500 florins for each performance they give, and all of the artists are assured a pension for life if their engagement lasts longer than fifteen years.

....Without doubt, the chief interest for musicians in the approaching Paris Exhibition will centre in the historical series of operatic performances which will be given, under the general title of "The Theatre during the Revolution." The performances will take place once weekly at the Grand Théâtre de l'Exposition, and be organized by Lacôme, Paravey and Danbé. The following is a complete list of the operas announced:

"Le Barbiere de Séville" (1788).....Translated into French by Framery; music by Paisiello.
"Raoul de Crequi" (1789).....Libretto by Monvel; music by Delavrac.
"La Soirée Orageuse" (1790)....."Radet"; Delavrac.
"Nicodème dans la Lune" (1791).....Music by "Le cousin Jacques."
"Les Visitandines" (1792).....Libretto by Picard; music by Devienne.
"La Partie Carrée" (1793).....Libretto by Hennequin; music by Gaveaux.
"Les Vrais Sans Culottes; ou l'Hospitalité Républicaine" (1794).....Libretto by Reziourt; music by C. Lemoine.

"Le cousin Jacques," it will be remembered, was the nom de plume of Boffroy de Reigny, the author of several works, which are characterized by Fétis as rubbish, deservedly forgotten. "Nicodème," which is described as a "Folie en 3 actes, et en prose mêlée d'ariettes et de vaudevilles," was, however, very popular in its day, having been performed 191 times in thirteen months.

The Last Bülow Recital.

HANS VON BÜLOW gave his final piano recital, for this season at least, on Thursday afternoon last at the Broadway Theatre. The following interesting but oddly grouped program was presented:

PART I.—BEETHOVEN.

The Three Last Sonatas:

- Sonata, E major, op. 109. (1820.)
Sonata, A flat major, op. 110. (1821.)
Sonata, C minor, op. 111. (1822.)

PART II.—CHOPIN.

- Nocturne, op. 37, No. 2, G major.
Ballade, No. 1, op. 23, G minor.
Scherzo, No. 4, op. 54, E major.
Nocturne, op. 62, No. 1, B major (the last but one).
Allegro vivace (Impromptu No. 3), op. 51, G flat.
Valse, op. 42.
Berceuse, op. 57.

It seemed certainly a curious idea to play the three Beethoven sonatas first and the lighter Chopin numbers after, but on a hearing the wisdom of the Doctor's compilation becomes apparent. One's mind is hardly attuned to Beethoven sonatas after a long program, which are better at first, when the minds of an audience are fresh and receptive.

The sonatas were rather unequally played, the great pianist looking fatigued after his almost herculean task of the past month. The strain is certainly beginning to tell on him, but he warmed up to his work, and the op. 111 sonata received the same magnificent and lucid interpretation as at his previous performance.

The Chopin numbers were awaited with considerable curiosity, for the Doctor had given us a touch of his playing of that master in the berceuse, the week before last. It was both good and downright bad. The G major nocturne was an agreeable disappointment, being delivered with excellent coloring, satisfactory tempo, and in good touch and tone. As a prelude to it the pianist played, and in a charming manner, the G major prelude by the same master. But the G minor ballade was given in a very jerky, unpoetical style, the accents being drastically brought out, the touch in the cantabile work being very acid and the finale a dreadful jumble. The pianist even repeated a phrase in the beginning once too often. When the discriminating audience applauded Bülow looked actually mad, and he had good cause.

The E major scherzo, by all odds the most intellectual scherzo of Chopin's, was played as it should be; clearness, lightness, mellow tone quality, all were present. It was one of the most thoroughly satisfactory performances of the concert.

The nocturne, one of Chopin's dreamiest and loveliest conceptions, was played in a most matter of fact way, and the op. 42 valse, preceded by an ugly prelude of the pianist, was too angular and hard; it gave the idea of a ball being danced in broad daylight, all the subtle, sensuous quality being totally absent. On the other hand the seldom played G flat impromptu and the berceuse were given in a delightful manner.

In a word, the concert was a series of surprises, tantalizing lapses of memories, moments of inspiration, alternating with dry, monotonous readings that make Bülow at once the wonder and the despair of this generation.

He will appear before the public for the last time in the capacity of a conductor at the Metropolitan Opera House tomorrow evening.

The following is the interesting program:

- Tragic overture Brahms
Symphony, B flat major Haydn
Overture to "Struensee" Meyerbeer
Symphony in E flat, No. 3 ("Eroica") Beethoven
Vorspiel to "Die Meistersinger" Wagner

Music in Boston.

Boston, April 26, 1889.

BOTH your centennial! Here it is only a little past the middle of the week and you want a letter, because you are going to press early and are going to devote the rest of the week to a wild hilarity and jamboree in Gotham. What do you want of a centennial, anyway? We have none in Boston. Some day we may celebrate the centennial of the persons who invented beans and eye glasses, but until then we will go on the even tenor of our way with symphonies, oratorios, &c. Since you insist on tormenting me before the time you can hear only of a single event and a few fragments of musical gossip.

The Handel and Haydn Society gave an oratorio last Sunday. I do not know whether I prefer Minneapolis to St. Paul, but I am sure that I like "St. Paul" better than "Elijah." It has more of the true ecclesiastical style, and its noble chorals show how thoroughly Mendelssohn imbibed the spirit of Bach. Boston is broader in its musical tastes than I thought. Here we have been having two weeks solid of Wagner, four long piano recitals of Beethoven, all greeted with enthusiasm and with large audiences, and after comes a Mendelssohn work which draws a house as large as any of the other musical attractions. I am heartily glad of it, for I am not of the musical Pharisees who, because they are devoted to one musical school, will not tolerate any other:

Doat thou think because thou art virtuous,

There shall be no more cakes and ale,

or can the iconoclast think because Wagner's operas are so glorious there shall be no more Mendelssohnian oratorio? I believe the reaction has gone a little too far. There are some musical circles in Germany where to confess any pleasure in

Mendelssohn would provoke a pitying smile from all who heard the admission. Nevertheless there is beauty in his works, and there will come a time when they will have a renaissance, a more sensible second appreciation, and a more worthy one, too, than the wild idolatry with which they were greeted during the composer's life.

There was scarcely any standing room in Music Hall when the performance began. It was a better performance of oratorio than we have had in a very long time. Generally the solo quartet in the Handel and Haydn concerts leaves something to be desired, but this time, even in this department, everything was up to a satisfactory level, and the ensembles balanced well, while the chorus and orchestra were about perfect. The chorus has gained considerably this season by the elimination of many of the veterans who have sung with the society—well, there used to be rumors that some of them sang in paleolithic times; at present the chorus gives a splendid body of tone, although I think a few more basses would give a more dignified effect to many of the numbers. The tenors, though fewer in number, are very solid in tone and sing with commendable zeal.

The opening chorus in "St. Paul" was full of fire and vigor; in one instance too much so, for one of the sopranos burst forth, *fortissimo*, in the midst of an impressive pause, half a bar ahead of Mr. Zerrahn's signal. The chorales were all gloriously sung, and that most majestic number, "Sleepers, wake," was given with all possible power, the trumpet fanfares at the end of each phrase coming in with telling effect. The beautiful "How lovely are the messengers!" was most delicately shaded and so was "O, be gracious, ye immortals!"

In this latter Mendelssohn attempts a touch of ancient realism by giving the flute great prominence in an obligato—most exquisitely played by Mr. Molé, I believe. The flute was the religious instrument of ancient Rome, and was played at all the sacrifices, funerals, &c.; but it is as yet a very open question as to whether the ancients did not include every kind of woodwind instrument under the name of "tibia" or "aula." The orchestra was excellent in every detail. The interludes of woodwind in "O thou, the true and only light," were delicately shaded; the 'cello obligato in "Be thou faithful" was artistic throughout; the contrapuntal work of the overture was clear and precise.

As for the soloists, Mr. Henschel was the best of all. I thought his tempo in "O God, have mercy," a little capricious, and it caused him to get ahead and behind the orchestra by turns, while his accent was rather prominently foreign—even for St. Paul, who, you may recollect, was a foreigner. But in the expressive recitatives, and especially toward the close of the work, he was pathetic and most effectively emotional.

Mrs. Henschel has too light a voice for the true oratorio school, and this told against her in every part except "Jerusalem, thou that killest," which she sang so sweetly and tenderly that all criticism may well be mute. But in the recitatives one longed for the proper declamatory style.

Miss Finlayson was the alto. She is a new comer to the oratorio stage, a pupil of Rotoli (New England Conservatory), and quite recently of Winch. She has not yet breadth of voice sufficient for oratorio, but she was artistic in not trying to over force, and as a consequence she sang most sweetly and sympathetically in "But the Lord is mindful." She will make a good name for herself yet.

Mr. George J. Parker was the tenor, and sang excellently. His performance of "Be thou faithful unto death" was entirely artistic, and deserves great praise. Messrs. Lamson and Hitchcock, as the two false witnesses, appropriately sang falsely at the close of their duet, but otherwise excellently.

The finest bits of ensemble work, however, were the duet "Now we are ambassadors" and the quartet "Oh, thou, the true and only light." I wish the status of these oratorios could be defined. Are they religious ceremonies, or only concerts? People don't know whether to applaud or not. Occasionally a splendidly sung aria or chorus will evoke a little clapping, and then it will stop suddenly, as if the culprits had been caught applauding Phillips Brooks in his pulpit. It was almost comical to see the vacillation of opinion and the resultant effects of applause and reverential silence in alternation.

To-morrow comes the last of the Symphony concerts, yet not the very last, either, for Mr. Gericke is to have a farewell benefit concert, at which a great symphony and some noble Wagnerian selections are to be given. Now that he is going away he begins to regain his health, possibly in anticipation of the delights he will have in Styria, Vienna and Italy, where he is going to spend a year.

This season is going to die hard, for next month promises to be full of concerts, all the clubs giving some, the aforesaid Gericke testimonial adding to the list, Dr. Von Bülow giving us a farewell, and then the irrepressible Gilmore crowning it all with a whole series of concerts, with real artillery, real anvils and real choristers from the jubilee of twenty years ago (I can enter in that class myself). Now if only the critics can have real champagne between the numbers we may hope for a little centennial of our own a month later than your great festival.

LOUIS C. ELSON.

—Owing to our going to press a day earlier it will be impossible to give a detailed account until next week of the concert of the Palestrina Choir, which took place last Monday evening at Chickering Hall.

HOME NEWS.

—Emil Liebling will play before his class in Chicago, at Kimball Hall, next Saturday afternoon, a Mendelssohn, a Chopin and a Weber concerto. His pupils' concert took place last Saturday afternoon.

—The Campanini benefit at the Metropolitan Opera House, on Tuesday night of last week, was quite a financial success, \$3,789 having been taken in at the door. Artistically, too, it was satisfactory as far as Miss de Vere's impersonation of "Lucia" was concerned, the lady singing with perfectly remarkable vocal technic and purity of intonation. In the "mad scene" she eclipsed the memory of many of her most illustrious predecessors in the perennial role. Campanini himself was in rather good voice, and his "Edgardo" reminded one somewhat of his former self, as he appeared fifteen years ago. The house was very enthusiastic and called the artists before the curtain several times after each act.

—The last two Henschel vocal recitals took place last Wednesday and last Saturday afternoons at Chickering Hall, and were well attended. The two artists sang with their usual skill the following interesting programs:

WEDNESDAY, APRIL 24.

- Duetto Buffo Paisiello
Mr. and Mrs. Henschel.
Concert air, "Mentre ti Lascio" Mozart
Mr. Henschel.
Air from "Hippolyte et Aricie," "Rossignols Amoureux" Rameau
Mrs. Henschel.
Songs—
"Der Doppelgänger" Schubert
"Die Mainacht" Brahms
Ballad, "Henry the Fowler" Loewe
Mr. Henschel.
Songs—
"Lia è Morta" Widor
"O Hush Thee, My Baby" Henschel
"Somewhere," from "A Sea Change, or, Love's Stowaway" Henschel
Mrs. Henschel.

- Duet, "Viens" Saint-Saëns
Mr. and Mrs. Henschel.

- Four songs from the cycus "Werner's Songs from Weisland,"
from "Der Trompeter von Sickingen," op. 25 Henschel
Mr. Henschel.

- Ballad, "The King of Thule" Berlioz
Song, "Crépuscule" Massenet
Air from "Acton" Auber
Mrs. Henschel.

- Duet from "Hamlet" Amb. Thomas
Mr. and Mrs. Henschel.

SATURDAY, APRIL 27.

- Duetto, "Quel Onda che Rovina" Padre Martini (1725)
Mr. and Mrs. Henschel.

- Air from "Orfeo" Haydn
Air from "Il Maestro di Musica" Pergolesi
Mr. Henschel.

- Two airs from "Hercules" Händel
Mrs. Henschel.

- Songs—
Two Venetian Boat Songs Schumann
"Es blinkt der Thau" Rubinstein
"Unüberwindlich" Brahms
Mr. Henschel.

- Songs—
"Auf Flügeln des Gesanges" Mendelssohn
"Sandmännchen" Brahms
"Comment?" Liszt
Mrs. Henschel.

- Duet, "Oh, That We Two were Maying" (MS.) Henschel
Duet, "Gondoliera" Henschel
Mr. and Mrs. Henschel.

- Air from "Jean de Paris" Boieldieu
"Couplets de Vulcain" from "Philemon et Baucis" Gounod
Mr. Henschel.

- "Cradle Song" Tchaikowsky
Romance from "Le Pré au Cleres" Herold
Song, "L'Enlèvement" Saint-Saëns
Mrs. Henschel.

- Duet from "Les Voitures Versées" Boieldieu
(By special desire.)
Mr. and Mrs. Henschel.

—The Detroit Conservatory gave a concert April 22, the program of which was composed entirely of American composers. It was as follows:

- Suite, op. 25, for piano Bruno Oscar Klein
Miss May Porter.
Songs—
"In Winter" Ethelbert Nevin
"A Curious Circumstance" W. L. Blumenschein
Mrs. Fred. A. Robinson.
Berceuse, op. 21, No. 3, for piano Arthur Bird
Valse, op. 20, No. 1 Miss Jessie Ferguson.
Novellette, op. 26, for violin and piano Ad. M. Foerster
Will am Luderer and J. H. Hahn.
Etude de Concert, op. 36, for piano E. A. MacDowell
Miss Kate H. Jacobs.
Songs—
"So Far Away" G. W. Chadwick
"I Know Two Eyes" Miss Mary Buckley.
Trio, op. 9 (MS.), for piano, violin and 'cello Walter Petzet
Miss Agnes Andrus, William Luderer and Fred. L. Abel.

—Says the London "Musical World": "America is apparently inexhaustible in its resources for the production of musicians of all sorts. To that great country we owe prima donnas too numerous for special mention; Mrs. Alice Shaw, *la belle siffleur*; the ingenious composer of the 'Kangaroo Etude,' and the long list is now swelled by the addition of Mrs. Theresa Lynch, the latest importation from the country of cock-

tails. This lady is said to be the finest female cornet player in the world. Certainly this itself is not very great praise, seeing how bad lady cornetists generally are; but it is asserted that Mrs. Lynch is really an artist of merit."

—The symphony concert given by Mr. Arthur Claassen last Wednesday evening at the Amphion Academy of Music, Brooklyn, was a great success. Miss Maud Powell was the soloist of the evening, and covered herself with glory. She is steadily winning her way to the topmost rank of great violinists. Miss Augusta Ohrstrom also sang with success. The program was as follows:

Symphony, "Eroica".....L. v. Beethoven
Orchestra.
Violin solo, Introduction et Capriccioso.....Saint-Saëns
Miss Maud Powell.
Soprano solo, aria from "Queen of Sheba".....C. Gounod
Miss Augusta Ohrstrom.
Overture, "Sacuntala" (op. 13).....Carl Goldmark
Orchestra.
Music to Shakespeare's "Tempest" (op. 8).....Frank van der Stucken
Orchestra.
Violin solo } Canonetta.....P. Tchaikowski
} Moto Perpetuo.....Paganini
Miss Maud Powell.
Sans Souci Menuett (new).....Arthur Claassen
String Orchestra.
Soprano solo } Norwegian Folksong.....
} Swedish Folksong.....
Miss Augusta Ohrstrom.
Introduction (third act), "Die Meistersinger".....R. Wagner
Orchestra.

—The Misses Mawson gave a very successful concert last Thursday evening at the Hazeltine Buildings, Philadelphia, and presented the following program:

Chromatic fantasia and fugue, D minor.....Bach
Sonata, D minor, op. 31, No. 2.....Beethoven
Miss Lucie E. Mawson.
"Von Ewiges Liebe".....Brahms
"Oh! Thou Art Like to a Flower".....Liszt
Miss Ida M. Mawson.
Barcarolle, No. 4.....Rubinstein
Ballade, No. 2.....Brahms
Scherzo, E flat minor, op. 4.....
Miss Lucie E. Mawson.
"Kennst du das Land?".....Liszt
"The Bells of Lynn".....M. R. Macfarlane
Miss Charlotte M. Mawson.
Impromptu, B flat major.....Schubert
Ballade, G minor, op. 23.....Chopin
Miss Lucie E. Mawson.
Duet from "Semiramide".....Rossini
Misses Ida M. and Charlotte M. Mawson.
Hungarian Rhapsody, No. 12.....Liszt
Miss Lucie E. Mawson.

—Apropos of the inauguration centenary this week the "World" draws attention to what Sir Burke Roche called "a true fact," as follows:

A glance at what European composers were doing at the time Washington was inaugurated as first President of the United States is interesting. Take Mozart, for instance. In 1786 he had finished the "Marriage of Figaro"; in 1788, "Don Juan," and in 1789 he accompanied Princess Lichtenstein to Berlin. Beethoven was only nineteen and was court organist to Elector Max Franz. Haydn was forty-seven and had not yet written his greatest works. Händel had been dead thirty years. Gluck had been dead two years. Spontini was only fifteen and Spohr five. In 1889 we fail to discover that a single American composer is ready with anything of a national character and New York theatrical managers have not a single play that has reference to the epoch making days of a century ago.

Performers on Both the Organ and Piano.

IN a series of articles on the "King and Queen of Instruments," which have appeared from the pen of Mr. Orlando Mansfield, the great players on both instruments are spoken of, including Bach, Couperin, Händel and others. Regarding Mozart, the writer tells us that:

"He was accustomed to the organ from the early age of seven years. In 1769, when in Italy, his organ playing attracted crowds, and twenty years later he played the organ at Leipzig with such effect that a pupil of Sebastian Bach declared the old master to be risen from the dead. In 1779 Mozart was formally appointed organist of Salzburg Cathedral, an office which he resigned about eighteen months after, disgusted with the abominable treatment he received from the archbishop. Many other interesting incidents proving the accomplished character of Mozart's performances on the organ and piano might be cited, but we must reluctantly leave them unnoticed for the present, as enough has been said to prove our argument.

"It must not be forgotten, however, that the great Beethoven (1770-1827) was, in his younger days, celebrated for his organ playing. He studied under Neefe, organist of the Electoral Chapel at Bonn, deputized for his master at the age of eleven and a half years, and was appointed sub-organist in 1784. After his removal to Vienna in 1792 he does not appear to have accepted any regular organ appointment.

"Johann Ludwig Dussek (1761-1812), the eminent pianist and piano composer, commenced his study of the organ when only nine years of age. Four years before, at the early age of five, he had made his first efforts at piano playing. When a mere child he was able to assist his father in his appointment of organist at Craslau, in Bohemia. Dussek's abilities as an organist procured him in succession the appointments of organist to the Church of the Jesuits at Kuttenberg, and to

churches at Mechlín and Berg-op-Zoom; and his practical acquaintance with the king of instruments influenced to a very large extent the manner in which he expressed many of the ideas which are found in his piano works, especially in the slow movements.

"The Abbé Vogler (1749-1814), an organist of European fame as a pianist, extemporized at Vienna with Beethoven himself. But his pupils, Carl Maria von Weber (1786-1826), the founder of the modern romantic school of piano composition and one of the greatest pianists of the day, and Jacob Meyerbeer (1791-1864), who possessed most remarkable powers of execution on the piano, were both noted for their organ playing, and were in the habit of daily extemporizing fugues, &c., in the cathedral at Darmstadt under Vogler's direction. The illustrious organist Adolph Hesse (1809-1863) was also a diligent student of the piano.

"Perhaps the most perfect combination of pianist and organist was found in the person of Mendelssohn (1809-1847). Contemporary opinion described his piano playing as being characterized by power, beauty, nobility and grace, and yet Mendelssohn was undoubtedly the greatest organist and organ composer since the days of Bach. The enthusiasm excited by his playing on the organs in St. Paul's, Christ Church (Newgate-st.), and the Birmingham Town Hall, when in England, was immense. How greatly piano playing assisted his organ performances is attested by Sir George Grove, who says: 'The touch of the Christ Church organ was both deep and heavy, yet he threw off arpeggios as if he were at a piano.'

"But even more surprising than any combination of piano and organ playing we have yet noticed was that of Sigismund Thalberg (1812-1871), the greatest piano virtuoso of the present century. Describing his technic, Mr. Pauer says: 'His scales were marvels of evenness; his shakes rivalled the trill of the canary bird; his arpeggios at times rolled like the waves of the sea, at others resembled the airy and transparent folds of the finest lace; his octaves were thundered forth with never failing accuracy, and his chords seemed to be struck out with mallets of English steel rather than played by fingers.' And yet this man, too, was an organist. Dr. Spark, of Leeds, has furnished us with an interesting account of an excellent extemporization in four and five parts given by Thalberg in the Leeds Town Hall, October 16, 1852, a performance which he (Dr. Spark) describes as at once clear and solid; and he goes on to relate how, in answer to his questions, Thalberg stated that organists like Mendelssohn, who well know that instrument, were better able to play the piano in a more sustained and smooth style, especially in slow movements, than those who did not avail themselves of a similar advantage. 'I know,' said Thalberg, 'numbers of performers who are equally great at the organ and piano, and possess the requisite touch for both.'

"And we must not forget that Gounod was organist at a church in Paris and Gade at a church in Copenhagen, while Rheinberger, the greatest of contemporary German organists, began to study the piano at the age of five, and was in after years a professor of that instrument in the conservatoire of Munich, and Mr. W. T. Best, of Liverpool, has deeply studied the piano.* Indeed, it may safely be said that there is scarcely any organist of repute in the world but has devoted more or less of his time to the study and practice of the queen of instruments, while a considerable number of pianists owe much to their knowledge of the organ.

"Now, organ touch is so even and good, all pianists anxious to acquire the power of *legato* and contrapuntal playing should study and practice upon the 'King of Instruments.' Organists, too, should study piano playing in order to secure mastery over finger technicalities in their most varied, rapid and complicated forms. The keyboard instruments are, indeed, very nearly allied as regards their playing, fingering and methods of manipulation."

*[We are somewhat astonished to notice that Mr. Mansfield makes absolutely no notice of Camille Saint-Saëns, the most musicianly of modern French composers, whose works for both the organ and piano are of equally high standard and a performer of like great virtuosity and powers on both these instruments.—EDS. MUSICAL COURIER.]

A correspondent of "Church Bells" observes: "Unison singing must be gradually and carefully introduced, the prejudice against it being great. It is as difficult as harmony singing, and requires a good accompaniment." The writer further remarks "that devotion and reverence are to be aimed at rather than the indulgence of the sensitive members of the choir or the ambitious organist, and this is so inestimably valuable that I think all will agree with me that no trouble or self denial is too great to arrive at a similar result." One may well ask who is to judge of the feelings of singers and organists. Is there not the ambition of the ignorant as well as the ambition of the skillful? There is no greater folly than the incessant desire of the untrained congregational singer to judge the painstaking and trained chorister. It is quite true that unison singing, though in a less degree than harmony singing, has its difficulties. Indeed, it is nonsense to talk of doing even congregational singing as likely to be successful without effort and drill. Congregations are no more likely to be musically inspired than are trained choirs.

Latest from London "Figaro."

IN the course of the current season a London début will be made by Miss Amalia Sinico, the youthful daughter of Mrs. Sinico, who for so many years was one of the favorite prime donne at Drury Lane, Her Majesty's and the Royal Italian Opera. Miss Amalia Sinico has already made a few appearances in the provinces, and she has for some years past been taught by her mother, herself a successful teacher of vocalism. Whether she will confine herself to concert work, or will (like Mrs. Sinico) adopt an operatic career, has not yet been determined. But the young lady is said to have a very sweet soprano voice of considerable compass and great executive ability, and those who have heard her predict for her a brilliant future.

The Easter holidays make an acceptable little break in matters musical. The early spring season has been probably one of the busiest within recent memory. The visit of Grieg gave even society some sort of interest in music, and in other respects most of the concert givers have done well. Some of the best features of the winter season will, in a modified form, extend into the summer, but otherwise a different style of entertainment will henceforward prevail. Joachim leaves us to-day (Wednesday), and will shortly be succeeded by Sarasate. The Popular Concerts are over, but will be replaced by the Hallé Chamber Concerts. The Crystal Palace season has closed, but Richter and the Philharmonic will continue the orchestral record.

At Covent Garden the season will open on the 18th of May. The list of principal artists has already been published, and there is no need to repeat it. With the exception of Mr. Jean de Reszké the company will be kept commendably free from stars, while the aristocracy who have subscribed so largely to boxes and stalls will for the most part be relieved from the necessity of bothering their brains by the consideration of novelties. The newest work promised is the "Meistersinger," which has more than once before been admirably given in German. In the revival in Italian under an Italian conductor Mr. Lassalle, a Frenchman, has been retained for "Hans Sachs;" Mr. Ciampi, an Italian, for "Beckmesser;" and it is hoped that Mr. Jean de Reszké, a Pole, will play the part of "Walther." Half a dozen sopranos of various nationalities are competing for the honor of creating the part of "Eva;" and the rôle of "David," which in competent hands will be highly effective, is, I believe, not yet cast. Mr. Mancinelli has made the cuts, but as this difficult music is not yet in choral rehearsal it is hardly expected that the opera will be produced early in the season. Later on, early in July, "Otello," as I have already announced, will be given at the Lyceum.

The typical dreamer might imagine something like this as an ideal cast of "Die Meistersinger": "Hans Sachs," Santley; "Walther," Lloyd; "Eva," Mrs. Nordica; "David," Ben Davies; "Beckmesser," Charles Lyall; conductor, Hans Richter.

The forthcoming season promises to be a long and a late one. Early in July will occur the fêtes attendant upon the visit to this country of the Emperor William of Germany. There will probably be a state concert at the Albert Hall, at which it is not impossible that, for the first time at such a ceremonial since the death of the Prince Consort, the Queen herself may be present to do honor to her illustrious visitor. The last state performance held at the Albert Hall was in honor of the late Czar Alexander, and it is very unlikely that those who secured seats had ever witnessed a more magnificent sight than that presented by so majestic a building crowded with the birth and brains of the land in Windsor or "service" uniform, and with beauty and rank resplendent in court costumes and diamonds. A semi-state performance may also be given at the Royal Italian Opera during the Emperor William's visit, in which case it is assumed some work by Wagner will be performed, the Emperor William having specially affected the Bayreuth master's works.

Tschaikowsky was the hero of the Philharmonic concert last week. The Russian composer appears to be singularly ill advised in the works he has hitherto chosen for his appearances in this country. Last year he conducted at the Philharmonic his serenade for strings, and a trivial theme with variations from his third orchestral suite. In neither case was the talent with which he is credited by foreign critics in any way observable. Last Thursday he conducted the first of his orchestral suites. Considering that Tschaikowsky has written four symphonies, besides a symphonic poem, "Francesca da Rimini," it is a pity that he selects smaller works for performance before the representative British orchestral society. His suite in D is said really to consist of six movements, a flimsy "Miniature March" being now interpolated before the scherzo. The latter, for some reason, was on Thursday omitted, though judging from the movements actually given it is not difficult to believe the scherzo to be the best section of the work. The characteristics of Russian music are observable in the divertimento, and also to a certain extent in the intermezzo, but the workmanship of the whole suite is crude, and the "Miniature March," which was encored

Music, even practical music only, was under these circumstances almost a life study; indeed, it is stated that as many as ten years were usually consumed in merely acquiring knowledge of plain song, and Guido set himself to discover some system which should simplify and shorten this excessive labor. It would take too much time and space to particularize his various attempts and their results. It must suffice to mention the three of his innovations with which we are most concerned, and which played the greatest part in assisting music on to its final triumph. These were the extension of the tetrachord into the hexachord (a group of six notes comprising four tones and one semitone, the semitone always coming between the third and fourth notes of the group), the cutting down of the many lined staff into one of four lines and placing his points upon both lines and spaces, and the introduction of

the syllables UT, RE, MI, FA, SOL, LA for the six notes of his hexachord.

These inventions of Guido greatly simplified both the writing and the study of music, and also rendered it possible to put any melody down on paper in an unmistakable way, and, while many experiments were tried and some few improvements made, the system of notation for many years remained practically what he had left it.

But one important detail was yet lacking, and musicians eventually discovered what it was.

Hitherto the movement of the voices (with the exception of the extemporaneous "descanting" already mentioned) had all been simultaneous—all the voices sang tones of similar length; but that very "descanting" showed musicians that good effects might sometimes be produced by allowing one or more voices to sing two, three or more tones to one of the plain song, or vice versa. But how to express this on paper was the trouble. The "points" they used were only indications of pitch, not of duration; the rhythm of the singing was governed entirely by that of the words. At last, at some time during the eleventh century (exact dates cannot be found), arose one Franco de Liege, and he invented a system of points of different shapes, which shapes should indicate their relative lengths.

Musicians had now all they needed. They had the staff, reduced to practicable dimensions, a system of clefs (of which I have not spoken particularly, since it grew gradually out of the custom of placing the letters C or F before the line on which that tone was represented), the points for indicating the pitch of the tones, and their varied shapes for showing their lengths. The simple and direct path to an easily comprehensible system of recording on paper what they conceived in their minds was open and straight before them; but, as mankind is never satisfied, instead of steadily pursuing this direct and easy way, they promptly began to create fogs and mists of their own, and to bewilder themselves in labyrinths of their own manufacture.

If it would not take so much time, it would be interesting to follow these old writers into a few of the no-thoroughfares they so painfully constructed; but this article is already growing to undue proportions, and that part of the subject must be omitted. So, for the same reason, must any account of the continual discussions and squabbles over the correct number of the "ecclesiastical tones" (which with the composers of those times took the place now occupied by our modern system of "keys"); so, also, must any account of the introduction of the uppermost note of the hexachord and that which sounded the octave of its lowest one; but the introduction of discords as an allowable factor in music is of too much importance to be entirely passed over.

The first mention of discords that can be found occurs in a work by Franchinus Gaffurius, entitled "Practica Musicae utriusque Cantus," and printed in Milan A. D. 1496. It must be remembered that at first the only acknowledged conso-

nances were the fourth, the fifth and the octave; thirds and sixths, whether major or minor (which we now consider to be the intervals most pleasing to the ear) were looked upon with considerable suspicion, and were only allowed to be introduced with great caution and at infrequent intervals. The absolute discords of the seventh, second and ninth were never permitted under any circumstances. By the time that Franchinus appeared, however, the possible combinations of absolutely concordant tones must have been nearly exhausted—they must, at any rate, have become monotonous and wearisome; and it was natural that musicians, having done all they could within the permitted limits, should begin to explore the forbidden ground beyond. Consequently, we find him giving certain directions as to the proper mode of using discords; but he gives them with the timidity of a man who feels himself to be on dangerous, or at least dubitable, ground, and he limits the duration of the discord to the length of a single semibreve (then used as quite a short note, answering approximately to our modern quaver, or eighth note). Nor is his demand for the brevity of the discord astonishing, since, as the art of preparing and resolving them was not yet known, they must have appeared in all their bare harshness, and a very short acquaintance with them must have been all that was desirable.

(To be continued.)

New Music.

THE batch of new music sent us this month is not particularly striking enough to warrant any more than a passing mention. "The Pilgrimage of Kevlaar," after Heine, and set to music by Engelbert Humperdinck for mezzo soprano and tenor solo, mixed chorus and orchestra, is a work decidedly modern in its construction. Humperdinck, who was a pupil and an intimate associate of Wagner's, naturally discloses a great preference for that master's style, and while there is much that is effective in this ballad, there is also much that is not original. It is more strained, too, than Bruno Oscar Klein's setting of the same subject, which, if we remember aright, was produced at the M. T. N. A. meeting in New York, 1885. The English adaptation of the poem is capably done by Otto Sutro, of Baltimore, where the work will be given this week, for the first time in this country, by the Baltimore Oratorio Society.

Philadelphia contributes largely to the list of new music this month. First we have some publications from F. A. North & Co., whose typographical work and general clearness are improving very much.

Maurits Leeftson has made a clever arrangement of Gillet's charming "Entr'acte Gavotte," which is really, unlike most transcriptions from orchestra to piano, playable. His original cadenza to the C minor concerto of Mozart shows the hand of a skilled musician and no little invention.

Gustav Hille sends us three songs, "Restless Singing," "I Envy Not the Moonbeam" and "Shall I Not Weep?" which

are replete with sentiment, melody and lots of harmonic variety. Mr. Hille seems to have a genuine harmonic gift, which reveals itself even in such a trifle as a C major waltz from six ballet pieces from the same publi her.

A barcarolle by F. W. E. Diederichs is not particularly difficult or original, the figure in double notes being repeated *ad nauseam*.

Mr. Herman Mohr's A minor rondo capriccioso, dedicated to Richard Zeckwer, is a unconventional form, but marred by the F major episode, which is too sentimental. The composition is, however, pianistic.

Wilson G. Smith publishes through Theodore Presser, of Philadelphia, a valse minuet, "A Mill Wheel Song," and an "Arabesque," the last named being the best composition, although Mr. Smith's idiom does indifferent work, and knows how to write in some forms capably.

S. B. Schlesinger's reed songs are from the pen of a talented amateur, and are characterized by simplicity and melodic grace, and are all singable.

Ottawa Correspondence.

OTTAWA, Can., April 29

IT is now some little time since I have written, and, indeed, except for the performance of the "Doctor of Alcantara" at the Government House about a fortnight ago and the presentation of "Erminie" at the Grand Opera House on the 17th and 18th, there has been nothing for me to report for the past month. The Ottawa Philharmonic Society is practicing "The Bride of Dunderberg" and "The Erl King's Daughter" for the final performance of the season.

It becomes my painful duty to chronicle the death of Mr. P. B. Douglas, of the Department of the Interior, one of Ottawa's most ardent worshippers at the shrine of Saint Cecilia, and one to whom the advancement of music here owes a deep debt of gratitude, both by active personal interest, as well as by substantial monetary aid. Death has suddenly cut off from among us a man of many kindly acts and one who will be missed for many a day to come. Of a modest, retiring disposition, warm hearted to a degree, and possessed of sound classical and musical education, he added a kindly, sympathetic manner, which won and surrounded him with staunch friends, who bitterly mourn his departure from our midst.

LEONATUS.

Gilmore's jubilee tour will occur on the following dates and in the cities named:

IN THE MONTH OF MAY.		May
Pittsburgh.....	Two concerts.....	2
Cincinnati.....	Five ".....	3, 4 and 5
Louisville.....	Four ".....	6 and 7
Indianapolis.....	Two ".....	8
Springfield.....	One ".....	9
Kansas City.....	Two ".....	10, 11 and 12
Terre Haute.....	Two ".....	13
Columbus.....	Two ".....	14
Cleveland.....	Three ".....	15 and 16
Buffalo.....	Three ".....	17 and 18
Rochester.....	Four ".....	19 and 21
Harrisburg.....	Five ".....	22
Philadelphia.....	Five ".....	23, 24 and 25
Washington.....	One ".....	26
Baltimore.....	Three ".....	27 and 28
New York, grand Decoration Day parade.....		30
IN THE MONTH OF JUNE.		June
Boston.....	Seven concerts.....	5, 6, 7 and 8
Portland.....	Two ".....	10
Montreal.....	Two ".....	11
Ottawa.....	Two ".....	12
Toronto.....	Four ".....	13 and 14
Detroit.....	Four ".....	15 and 16
Toledo.....	Two ".....	17
Grand Rapids.....	Two ".....	18
Minneapolis.....	Five ".....	20, 21 and 22
Chicago.....	Five ".....	24, 25 and 26
London.....	Two ".....	27
Hamilton.....	Two ".....	28
Wilkesbarre.....	Two ".....	29

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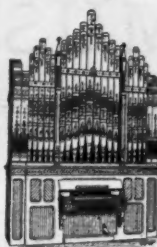
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The Musical Courier.

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NEW YORK, WEDNESDAY, MAY 1, 1889.

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- I. Do not pay your advertising bills in trade papers in advance.
- II. Editors of trade papers who ask that their advertising bills be paid in advance have no money to conduct their business.
- III. Their papers consequently have no income, no influence, no circulation, no resources, no power.
- IV. Should you refuse to pay their advertising bills in advance, their papers would cease, and papers of that class have no value to advertisers.

THE W. W. Kimball Company pianos are now on sale in Boston at the warerooms of C. C. Harvey & Co.

IN all probability we shall find the Waterloo Organ Company, of Waterloo, N. Y., in a very short time enrolled among the piano manufacturing establishments of this country. The company will make organs and pianos and push both in their usual vigorous style.

IT is rumored in the New York and Boston trade that a piano and organ firm located in the Northwest is seriously embarrassed. We hope the rumor will prove baseless, although the paid in capital of the firm is not so large as to entitle them to the extensive credits they have, within the past years, enjoyed most liberally.

ANOTHER piano wareroom will be opened during the coming summer on Tremont-st., Boston, in the building between the warerooms of Hallet & Davis and the Ivers & Pond Company. The parties interested have requested us not to publish their names just as present as negotiations have not been finally concluded.

WHY don't you publish that letter, boys? What is the use of printing such idle fol de rol as

By the bye, how would Blumenberg like to see in print a letter written by him to a certain pianist who is on very friendly terms with the Miller Company in which the "What is the matter with the Millers, and why can't we do some business," or words to a similar effect, appears?

Why not print it? We should like very much to see it. We disposed last week of a letter that you fondly imagined you were threatening us with by showing it around and subsequently publishing. Why don't you publish this Miller letter as a companion piece? We don't write business letters that we are ashamed of, but

the trouble with you boys is that you not only can't write a business letter yourselves, but you don't even know one when you see it.

Print that letter!

HERE is something good said by the Loring & Blake Organ Company:

The dealer who sells poor organs because, being low in price, they sell with less effort, takes advantage of the ignorance of his customer, violates his own sense of honor, performs an unjust act toward manufacturers of first class goods and lays the foundation for future disaster in his own business. Both duty and ultimate self interest demand that a dealer should thoroughly inform his customer before selling to him.

That's it. And does not this axiom apply with special force in the case of stencil instruments? You bet it does!

WE acknowledge, with thanks, a copy of a most valuable work entitled "Annuaire des Artistes et de l'Enseignement Dramatique et Musical," for 1889, published in Paris. It contains over 100,000 names, addresses and titles of lyric and dramatic artists, professors, authors, composers, teachers, critics, editors, manufacturers of musical instruments and all the names of the important individuals connected with the musical and dramatic arts in France, beginning with Paris and ending with the small towns. Also the names of all musical and dramatic schools, conservatories and the faculties and personnel; the administration and the artists engaged at these institutions, as well as at all the theatres and opera houses in that country; biographies and obituary notices and honors conferred upon musical and dramatic personages; programs of performances, financial statements and plans of opera houses and theatres. It is a most comprehensive volume of about 1,000 pages and as a book of reference cannot be surpassed. It is most valuable to musical people engaged in the production of works of art, and a copy should be found in the office of every manager of dramatic and musical affairs.

IN an application made by a tuner near Hornellsville, N. Y., to an advertiser in THE MUSICAL COURIER occurs this language:

Please advise me by Return Mail the Salary you can pay for a man that can tune 10 pianos in 10 hours. Set an Equil temperament as any of the boys; don't get drunk or Sport much; don't play the piano or cards. Am married 4 times am open for Biss Yours &c.

The firm wanted a tuner who was married at least five times—and this reminds us of a story.

A gentleman advertised for a female servant. His first caller was a dashing applicant who began to cross-examine the householder. How many children had he? How old was his wife? Any nurses for the young ones? Was there steam heat throughout the house? Was the cook French or not? How often could she receive callers? Could she spend at least four evenings outside, excluding Sunday night, when she always considered herself free?

To all these the gentleman replied satisfying the applicant, and she finally agreed to accept the place.

"Very well," said the gentleman, "I like your style very well, but there is one question I would like to ask you."

"Go ahead," said she.

"Do you play the piano?"

"No."

"I am indeed sorry," replied the man; "you just suit me and no doubt would please my wife exceedingly, but as you cannot play the piano (oh, if you only could!) I regret to say to you that I cannot take advantage of your acceptance. It grieves me, but I cannot help it," and he wept as he shook hands with her at the door.

QUERY?

WE received the following memorandum from Texas a few days ago, and as it opens up a fine line of piano thought we reproduce it:

It is understood in Dallas that one member of the insolvent piano firm carried a life insurance of \$250,000. Query: Was that exacted by the astute Mr. Peck as security? When the father died a few years ago his life insurance of \$35,000 was supposed to be the entire capital of his sons, and yet they can get up a half million failure on so limited an amount.

We hear that Mr. Peck holds life insurance policies on the life of Frees, but whether these are heavy premium endowment policies or life policies payable at the final accounting we do not know. In fact, it is nobody's

business, so long as Mr. Peck is satisfied, and he seems to be. He has a lien on Frees' life; in fact, he has frozen on to Frees.

ANALYZING CATALOGUES.

WE are analyzing catalogues. Week before last we made partial analyses of the Miller catalogue, continued to-day, and last week we started in with the McEwen catalogue, also continued to-day.

We offered to pay \$50 to either of the McEwens if they would show that the following letter in their catalogue is a reproduction of the original:

BROCKTON, Mass., January 14, 1888.

C. C. McEwen, New York:

DEAR SIR—It gives us pleasure to testify to the merits of the McEwen pianos. We have handled them since August 1, 1887, and have found them the most satisfactory pianos that we ever had. The tone is pure, sweet and strong, and we are satisfied that they are destined to be a favorite piano with all classes.

Very truly,

W. F. JONES & CO.

The McEwens produced what they called the original, but that so-called original differed from the above, which is an exact copy of the letter in the catalogue. Wherein it differed we are not ready to tell, but will await further analyses.

In the meanwhile we received the following letter from the very firm of W. F. Jones & Co., Brockton, Mass.:

BROCKTON, Mass., April 26, 1889.

Editors "Musical Courier":

We notice in "The Musical Courier" of April 24, a letter that was supposed to have been written by us to C. C. McEwen, January 14, 1889 (1888). The truth of the matter is just this:

January, 1888, C. C. McEwen asked us if we would give them a testimonial letter, which we were glad to do.

January 14, 1888, we wrote them the letter which they put in their catalogue.

The letter is correct except that after the line which reads "The most satisfactory piano that we ever had" WE WROTE "FOR THE MONEY," or "FOR THAT GRADE," which puts an entirely different meaning to it.

As you see, the letter was FIXED to suit C. C. McEwen and did not express what we wrote them.

In justice to ourselves we trust you will explain the matter, as we are not in the habit of misleading the public in that manner, as they make us out to be doing.

Respectfully yours,

W. F. JONES & CO.

[All underscoring in the above is in the letter in our possession.]

The best thing for McEwens to do in this matter is to announce officially in the columns of THE MUSICAL COURIER, or any other truthful and decent music trade paper, if they can find any, the withdrawal of their present catalogue.

We have only begun the analysis. This first case, this Jones letter, so called, makes the catalogue an absurdity through this exposé. There is something much worse in its character, much more contemptible, in the same catalogue. We will give the McEwens a chance to withdraw their catalogue officially, if they desire to follow such well meant advice, before we analyze the other matter.

There is absolutely no use or sense in attempting to thwart the measures inaugurated by this paper. We know what we are about. When we called for the original Jones letter we had more in mind than the mere desire to prove that it was not properly copied in the McEwen catalogue. We had the whole catalogue in mind.

—Among our out of town visitors last week were Mr. James Cumston, of Boston, who now accosts everyone with his newly adopted greeting, "A few words with you, sir;" Mr. C. C. Colby, of Erie, Pa.; Mr. Geo. P. Bent, of Chicago, and Mr. Bradley, of Bradley & Freyer, of Atlanta.

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SCANLAN'S POSITION.

A GREAT SHOWING TO-DAY.

An Official Report by "The Musical Courier."

WE are now enabled to give the trade an intelligible account of the affairs of Mr. Thomas F. Scanlan in a general way, disclosing to some extent in round figures the nature of the detailed statement that will be shown to the creditors at the meeting called to take place this day (Wednesday) at 11 A. M. at the Parker House, Boston.

The figures were given to us during an interview with Mr. Scanlan. They present a remarkable showing and must put a blush of shame upon the cheeks of the malicious and ignorant scribblers who can find no other occupation than to attack men who ignore them, although to ignore them is the only course men like Mr. Scanlan could logically pursue.

The Real Estate.

The real estate owned by and found in the name of Mr. Scanlan was appraised last March at \$315,000. It was taxed on the amount of \$181,000, and the mortgages on this real property amount to a little over \$73,000—\$73,222, we believe.

The Stock.

The stock on hand, consisting of pianos finished, pianos in course of construction, piano material, lumber, &c., amounts in value in round numbers to \$200,000. In addition to this Mr. Scanlan owns 259 pianos now out on rent. Nearly all of these pianos are new pianos representing a large capital productive of a large income. Everyone in the piano business can tell without trouble what 259 rented pianos are worth. We should put them down at between \$30,000 and \$40,000, but for the present let us appraise them at the first named price—a sum they would bring in a minute.

Mr. Scanlan has leases in his possession amounting to \$25,000, from which sum he will deduct 25 per cent., leaving about \$19,000 to represent his lease account.

The Liabilities.

The total liabilities to banks and for merchandise are \$234,000. This covers the entire indebtedness. The amount due to him by Frees & Son was over \$100,000 and, in order not to make the slightest inflation in his statement, Mr. Scanlan places no value upon the Frees account, although he holds \$36,000 worth of piano leases of that firm as collateral. He does not care to enter the Frees account upon the statement at all. There is also a bills receivable account of \$50,000 outstanding; that is to say, these \$50,000 represent notes of dealers who are considered financially good.

Not a piece of individual Thomas F. Scanlan paper is in existence, except the notes out for merchandise. Mr. Scanlan never "shaved" any dealers' notes.

There is out only one small note of Kimberly's amounting to about \$1,200. Not one cent is due to workmen or for salary. No sacrifice of pianos or paper has ever been made by Mr. Scanlan.

As soon as Mr. Scanlan found that in order to save himself, his creditors and his credit, an assignment had to be made; as soon as he found that it would be impossible for him to carry the Frees load any longer without still greater peril than that which faced him, he ordered the return of merchandise in course of shipment to him and it is a fact that might as well be put on record that Mr. Scanlan could have owed three times as much as he does to-day had he felt inclined to order the material. Since January 1 Mr. Scanlan purchased only what was necessary to carry on the business properly and not \$1 worth of goods on speculation.

In addition to this Mr. Scanlan owns \$100,000 in the stock capital of the New England Piano Company, of New York, which is free from debt, except an amount of small current indebtedness contingent upon running the business. This company owns a valuable lease, has a large stock on hand and its lease and renting account is also extensive.

It is probable that an offer will be made to the creditors to-day to pay off the indebtedness in one, two and

three years, and as a guarantee, place the property in the hands of a trustee.

This is the general outline of the affairs of Mr. Scanlan, and it demonstrates that his labors of years past have not been in vain. There seems to be a general willingness in part of the creditors to meet Mr. Scanlan in any feasible proposition that may emanate from him, and from present appearances he will find himself in full possession of his business in a short time. He is the one man competent to direct it and meet the obligations as they mature.

The Assignee's Call.

40 WATER-ST., BOSTON, April 25, 1889.

To the Creditors of Thomas F. Scanlan:

I beg to notify you that a meeting of the creditors of Thomas F. Scanlan will take place at the Parker House, Boston, on Wednesday, May 1, next, at 11 o'clock A. M.

Respectfully,

GODFREY MORSE, Assignee.

CONCERTS WITH THE MILLER PIANO.

SOME people need primitive outlines to make the most pristine problems clear and lucid to their infantile minds. A proposition stated elaborately dazes and confounds them, and as we do not wish to put them into such a condition we will once more make our propositions and position rudimentary, and therefore begin with

NUMBER I.

A music trade paper in this city some time ago published this item:

It may be truthfully said that for the entire quarter of a century during which the house of Henry F. Miller & Sons has been established they have not made any backward step. Their motto has always been "Excelsior," and their growth has kept constant march with the advancing reputation of their instruments. Their pianos have had more than the ordinary criticism passed upon them almost since the very beginning, as they have been used so frequently in the principal orchestral concerts by the most prominent artists, and the public have therefore had an opportunity of judging them, which they have had with scarcely any other instrument manufactured. In one period of 10 years not a single day passed without the Miller piano being used in a concert.

The house of Henry F. Miller & Sons is one of the strongest in the trade and has a record honorable among all its contemporaries.

NUMBER II.

THE MUSICAL COURIER thereupon entered an objection to the statement in the following terms:

Who are the most prominent artists that have been playing piano in this country, whether in orchestral or other concerts, for we don't want to pin the reader down to orchestral concerts only? What are their names? Give us the names of those who have played in the United States since the Miller piano was first made. Did Gottschalk play the Miller grand? The Miller firm was started, we believe, in 1861; Gottschalk died in 1869. Did Von Bülow play the Miller grand? Did Anton Rubinstein play the Miller grand? Did Essipoff play the Miller grand? Did Joseffy play the Miller grand? Did Rosenthal play the Miller grand? With all due respect to our local pianists, these names are rather imposing. But let us see about some local artists. Did Carl Baerman play the Miller grand? Did Carl Faeltgen play the Miller grand? These are two rather eminent names in contemporary musical history in Boston. We must remind our readers that the Millers say: "By the most prominent artists." Who are the most prominent? The above mentioned or those not mentioned by us?

NUMBER III.

The Millers thereupon published a long list of pianists, but neither of the above—the leading pianists that have appeared in this country—was mentioned.

NUMBER IV.

THE MUSICAL COURIER replied as follows, the reply appearing together with the long Miller list, for we wished to give the Millers the benefit of their own list:

While we admire many of the above pianists as excellent artists we must still adhere to our statement, and reiterate that if the Miller piano is to fulfill the claim that it has been frequently used in the "principal orchestral concerts" in this country by "the most prominent artists" it must include among those artists the "most prominent" ones, and they have been Gottschalk, Von Bülow, Rubinstein, Essipoff, Joseffy and Rosenthal, and any effort to make it appear otherwise is tomfoolery and non-sensical.

We do not mean to convey the idea that a grand piano is necessarily not a good piano because these half dozen prominent pianists have not played it publicly, but we do mean that it is absurd for a music trade paper or a piano firm to make such a statement as that published by the Miller concern. We have not criticised the piano; we simply criticised the absurd remarks of which the piano was the subject.

NUMBER V.

That ended the matter, for it was impossible for the Millers to continue on that basis. They remained silent.

NUMBER VI.

The next statement we criticised was the claim of the Millers made in "Number I." (see above), to the effect that "In one period of 10 years not a single day passed without the Miller piano being used at a concert." The statement was made some months ago, but we discovered in a Miller catalogue three years old that the same statement was made. Consequently, for "13 years not a single day passed without the Miller piano being used in a concert." It must be "13 years" unless the catalogue lied.

NUMBER VII.

Now, the Millers come forward and say that their statement is "well within the bounds of truth." Not

true, they admit, but "well within the bounds of truth," and to prove it they tell us that upon one of the Sound boats a Miller piano was played at a "series of concerts" every day for four months.

NUMBER VIII.

This is the first tangible evidence brought forward by the Millers, and what does it amount to? In 13 years there are 156 months; in 10 years, 120 months; and out of these they offer four months on a Sound steamer to go toward the proof that "not a single day" passed in "10 years" or "13 years" without a Miller piano being used in a concert. Great Jehosaphat! That'll do!

NONE OF OUR BUSINESS.

"IT'S none of your business, anyhow," said a piano manufacturer to us, "whether there are any stencil pianos made or sold or not." That's true. But then newspapers and journals of this kind have no reasons for existence. As long as they do exist, it is their business to eradicate evils and expose frauds. Our friend who made the above remark would not like to see fraud entrenched in the piano trade, and no paper around to expose the fraud. It is the newspaper that attends to this kind of business, and in the multiplex conditions of trade the newspaper is the only medium at the service and command of the public by means of which it can discover the lines of demarcation that separate the legitimate from the illegitimate, the honest business from the fraud business, and, in our case, the legitimate piano from the stencil piano.

In the pursuit of our calling we also increase our circulation legitimately and develop our prestige substantially by conscientiously disposing of the fraud and giving the readers of a class journal such as this a distinct, lucid and very luminous view of the music trade and its condition, and all this certainly makes our paper more valuable for our advertisers.

Our income from advertisers reaches thousands of dollars a month and we are in duty bound to give them honest returns for the honest money paid into our treasury. The best return we can give them is in the shape of a paper that will not only please them in showing how valuable their products are and how advantageous it would be to deal with them, but also to distinguish them from those persons who are endeavoring to compete with them on an unequal footing, for the fraud is always an unequal competitor of the honest merchant and manufacturer.

How to reach stratum on the stencil question is not a difficult task. A piano or an organ by custom, and now by law, is supposed by every purchaser to have upon it somewhere the name of its maker. That fact in itself is a guarantee. To have another name than that of its maker upon it makes of the instrument an instrument of false pretense if it stood alone and no one near to remark upon it. A false pretense is a fraud. Do you, Mr. Legitimate Manufacturer, intend to come into competition with a fraud? Certainly not. As you support us it is not only our duty to protect you from such competition, but, as you have created us into a powerful newspaper, it is our business, and strictly our business, to see to it that not only you but everybody in this land is equally protected from the fraud.

The fact of our existence is one great reason why we are. We are here and have been and will be, because our aims and our purpose make it cogent that we should be. We cannot help this any more than we could help or prevent our birth, our very existence.

This is not metaphysics, but practical philosophy.

The stencil must go.

Dresser & Co., of Worcester.

NOS. 59, 61 and 63 Park-st., Worcester, Mass., is the address of one of the latest acquisitions in the line of young, active and energetic retail piano and organ houses in New England. The warerooms show at a glance that they are under the management of people who understand the trade and who mean business.

They handle the Vocalion, also the New England, Wilcox & White and Mason & Hamlin organs, as well as Wilcox & White's pneumatic symphony.

Their piano line consists of the Lawrence & Son, Woodward & Brown, James & Holmstrom, and Mason & Hamlin pianos.

Mr. M. P. Marks has charge of the business. Although an M. P. he prefers his present vocation to his place as a member of Parliament, and he is selling instruments right and left in a style that makes certain competitors uncomfortable. Mr. Marks is a thorough business man and also a salesman of fine parts, and in addition a lover not only of good music, but also of good poetry. When it becomes necessary to clinch a sale he always has the stanzas ready for application.

MAXIMS FOR PIANO PEOPLE.

WE have received from a Western correspondent, under the above heading, a series of maxims, in two parts, which he designs to govern the actions of piano manufacturers and piano dealers. Space will not permit us to publish them in full, but we select a few which are worthy of comment and express our views either for or against them.

No. 1. "Don't make more pianos than you can sell, and don't count them (as) sold until you have been paid for them."

No. 2. "Don't wrong yourself if your rival is making more pianos than you are. Be concerned, rather, if he is making better pianos than you are. Refuse several orders for your pianos, so that you will have time to stop and improve them."

No. 3. "Don't get behind your orders any more than you can help. It always injures your business, because the dealer finds it no easy matter to have his customers wait for your piano when there are so many other makes he can sell."

No. 4. "Do not be too ready to move into a larger factory. Let those who have more confidence in their business push than they have in the selling and enduring qualities of their pianos make the move first."

No. 5. "Remember that pushing trade too hard will frequently push it away from you."

No. 6. "Strive to make a good fair profit on your pianos. It is just as well to sell one piano at a fair profit as to sell three at one-third of the profit you ought to make. This maxim will help you to make fewer and better pianos and secure you surer sales as well as better profits."

It will readily be seen that the entire tendency of the above aphorisms is toward extreme conservatism in business, and for that reason we oppose them, although we do not by this advocate their opposite extremes. "Don't make more pianos than you can sell" would seem on the face of it to be such sound advice as to be unnecessary. But in applying it to actual business it is necessary to enlarge upon it somewhat. There are certain seasons of the year when it is good policy to make more pianos than you can sell at the time of making them. Last year was, taken all in all, a good piano year, yet some houses actually lost sales, and therefore lost money, because they were unable to meet the pressing demands of the fall trade—because they had not made more pianos than they could sell, during the summer months—and therefore had not an accumulated stock on hand.

Every firm has not the capital to carry a full force working at full time throughout the entire year, but those who are in a position to do so are the successful houses who push their business for all it is worth, and who make money and gain trade and influence, which enables them to increase their output every year. They do "worry themselves if their rival is making more pianos than they are"—a rival meaning one who is making pianos of the same grade and prices and catering to the same class of trade—and they set energetically to work to make their production more than his or his less than theirs, whichever way you have a mind to put it.

If you are doing a healthy, live, active business you will get behind your orders in the fall and around the holidays unless you "make more pianos than you can sell" during the dull season. The demand is not the same the year through, and during the busy season, if you are getting your share of the trade, it is proper that your orders should exceed your weekly production, and if you have an accumulated stock you need lose no business. Besides, if you can carry the strain and keep your men at work in the days of the summer it is better than to have them working half the night extra in the winter, and you'll make better pianos by it, too.

Then, as business increases, the moving into a larger factory becomes a matter of necessity, and the average business man would far rather move into a larger factory than to sit quietly by and see his rival do so.

We believe in push, in enterprise, in activity; we believe in selling all the pianos you can make and in making all you can sell. If you are turning out 20 pianos a week, it's good American business policy to try to sell and make 25 or 30 or 40. And the more you make the less they will cost you per piano to produce and the less you can afford to sell them for and yet make a little more profit each. The cheaper you can sell them, the more you will come into contact with and supply large firms who buy for cash or on short notes which will be met when due. Let the other man, who is content to do a small business, continue just as he is; let him supply the little dealers and consign to them and take long notes and renew them. The man who wouldn't make but 12 pianos a week, because he said that those 12 gave him trouble enough, isn't rich yet, and he is not likely ever to be.

There are two important matters to be borne in mind in increasing your business, however, which must never be lost sight of. The first is to maintain and raise the standard of merit of your instrument. It isn't necessary that because you make more pianos you should make poorer ones or that you shouldn't make better ones. We

sometimes hear it said by members of the trade that So-and-so have increased their production and are consequently turning out poorer goods, while they do not stop to think that the output of other houses is very much greater and of a far superior grade.

If you are making 20 per week and can gradually work it up to 40, you'll find that they cost less, because you buy materials in larger quantities and at lower prices, the average of running expenses to be charged to the cost of each piano is decreased, &c., and you sell to bigger men at a lower price, but at a larger profit and on better terms. If you maintain your standard or raise it you'll find that every piano you sell is an advertisement and helps to sell another, and you'll find that every dealer would rather make a given amount of profit by selling three pianos than to make the same amount on one.

The second and a very important matter is: "Don't stencil. Don't be tempted by any opportunity to increase your trade to put anything but your own name on your product. You are robbing yourself by doing so, not only in that your piano is immediately classed with the other stencil rot, but because every instrument that leaves your hands without your name on it takes just so much from the value of your name and the goodwill of your business. The recent failure of a large concern which had been engaged in stenciling brings this truth right home; while if the thousands of pianos they have issued had borne their own name the trade mark would be a large item in the assets.

No. 7. "Better not publish prices of your pianos in your catalogue unless you publish the actual retail price."

There is no such thing as an actual retail price. It is simply impossible to establish a price on a piano made, say, in New York, which shall fairly apply to it both in Philadelphia and San Francisco. The difference in the cost of transportation alone makes this out of the question. Therefore the list of fictitious prices is used or should be used simply as a basis upon which to make discounts.

No. 8. "The manufacturer should be a degree wiser in trade than the dealer, or those to whom the dealer sells, and should be competent to adjust any business transacted between the dealer and his customers."

It matters little whether the manufacturer is a degree wiser than the dealer. The only interest the manufacturer has in the transactions between dealer and the dealer's customer—provided he sells to the dealer out and out—is in any points of difference which may arise in matters supposed to be covered by the manufacturer's guarantee; the dealer should be wise enough in trade to conduct his own affairs and matters of sufficient importance can always be decided by a court.

No. 9. "Don't send pianos to dealers before they have ordered them."

Good! But nevertheless there is considerable piano business done in that way. It is a good scheme to work off surplus stock or old styles, by making a reduction when they are settled for. It is also sometimes necessary when a dealer won't buy of a traveling man or when you want him to make more of a show or to force some particular style which he hasn't seen and doesn't appreciate until it is shoved right in under his nose. It isn't in all cases good policy, but in some instances it's good business.

No. 10. "Remember that it is not only your interest, but is your duty to run cheap, poorly constructed pianos out of the market."

This is good as far as it goes, but it stops a long way too short. It is to the reputable manufacturer's interest and it is his duty to do everything in his power to aid in THE MUSICAL COURIER'S fight against the stencil fraud piano. There are many ways you can do this, and one of them is not to have your own genuine goods puffed up in alleged trade papers right alongside of a stenciler's puff, and not to support papers the editors of which, being ignorant of what a piano is and not knowing the difference between yours and a disreputable box, describe and puff and praise both in the same set phrases.

Following are the most pertinent of the maxims our correspondent sends us which he considers apply to the dealers:

Don't secure the agency for too many makes of pianos. Two or three makes of pianos to sell are better than four or five, because you will not bewilder the purchaser when he wishes to choose a piano.

Remember that a small store stocked with good pianos is better for you than a large store stocked with inferior instruments. If you think you can afford it have both the large store and the good piano.

It is not true that worthy goods will sell themselves. You must be competent not only to know a good piano, but to state that plain fact to your probable customers.

Give as few notes to the manufacturer as possible. You are his agent, but if, by giving many and long time notes to him, you become a partner with him, you will find little profit in your business, and will likely become involved before the manufacturer will, because capital and resources are stronger than notes and so-called credit.

Induce your customers to buy on the cash or short note principle as much as possible. This will please them, as well as benefit yourself.

Many people are induced by dealers to buy on the long time and small note plan who could afford to pay cash or give large notes in short time.

Have all your agreements with your customers in writing, and copies thereof duplicated—one copy for your customer, the other for yourself. This is not always done, but ought to be.

Remember that it is better to have a small business, clearly understood, than a large one unnecessarily involved.

Never sell a piano at a loss, so that you may outdo a rival in trade. Your rival will get the best of it if you do.

Take an eager interest in the details of piano construction, and note that a well made piano, like a well made violin, is a scientific work of art, to which the manufacturer has devoted his life. Interest your customers as much as possible in that subject.

It will not help you in the least to talk against a rival dealer's pianos. Your customers will in that event become interested in the goods of the rival dealer.

Keep the pianos in your store steadily in tune, and try to do the same with the pianos you sell. Either keep them in tune for a certain period, or charge for the tuning, as may be agreed. A piano out of tune is a very bad recommendation for the manufacturer, or for the dealer who sold it.

ARE SHONINGERS ADVERTISING A LA BEATTY?

WE are very much astonished to find the following in the Haverhill (Mass.) "Gazette" of April 11:

We desire to acknowledge the receipt of a most lavish offer for advertising this morning. Our would-be beneficiary is a New York piano dealer named Shoninger, who says:

If you will insert our advertisement as annexed for six months and send us paper each week, we will, on receipt of first copy of paper containing advertisement, send you a due bill which will be accepted by us when accompanied by \$40 cash, as full payment for one of our Style 50 organs, or when accompanied by \$175 cash as full payment for one of our Style 6 upright pianos.

We desire to thank Brother Shoninger for his noble offer, but we use music boxes altogether up at our house just now, and in the balmy springtime lend our ears to the dulcet strains of yon hand organ. The only terms upon which we could listen to the proposition would be to get \$175 and an organ or \$40 and a piano for the advertising.

The advertisement attributed to the Shoningers is an imitation of Beatty's old style of spring or midsummer offers, and is not compatible with the style of advertising indulged in by houses that claim to be doing a self-respecting business. We think there must be some mistake about this. Is the editor of the Haverhill "Gazette" sure that the offer came from the Shoninger branch house here?

THEY GET AT THE LAW FINALLY.

OUR esteemed jaundice colored contemporary, in a mis-issue dated April 27 publishes, with what it very correctly calls its "customary enterprise," the law concerning stenciling in this State. This law was first published in THE MUSICAL COURIER on March 20; but then a little matter of a month and seven days is not much time to lose in presenting to the trade this most important item of news. Besides, the trade know all about it from THE MUSICAL COURIER.

Feeling the responsibility he has been laboring under in knowing from THE MUSICAL COURIER that there was such a bill and yet never telling the few friends who read his paper up to the present time, he is at last moved to unburden himself because, as he says, "A few words with you, sir!"—no, hold on, that was the week before—because, as he says, "It is only fair and just that public attention should be called to the comprehensive character of these bills," &c.

Consequently he hereby calls public attention.

Then, having relieved himself of this duty, he proceeds to inform us that someone has been telling him something as follows:

I understand that an organization of a number of the leading business men of this city has been formed for the mutual protection of their interests in this matter, as many of them consider that the act is unconstitutional, and they fully intend to investigate the passing of the bill and test it at an early opportunity.

Who are they? How are they going to test it? What do you mean by "investigating the passing of the bill?" How can a bill be unconstitutional which simply prohibits the selling of goods under false pretenses?

If you keep on writing this sort of stuff we shall be obliged to believe that something your brother said is true—that you are really what he said you were last week.

—As the warm weather approaches we begin to hear of the members of the trade who are planning to visit Europe during the summer either for health, business or pleasure, or all three. Among those down for passage this and next month are: Mr. John Jacob Decker; Mr. Henry Behning, Jr.; Mr. George W. Beardsley, of Beardsley & Cummings; Mr. A. A. Ashforth, of Chickering & Sons; Mr. Charles Tonk, of William Tonk & Brother.

DO SOMETHING.

THE wisacre of the "American Art (?) Journal" makes the following absurd analysis of the stencil law, and, very naturally, it is copied without comment in the other stencil music trade papers. Now watch this:

To define the meaning of the word "manufacturer" in the piano trade would not bear, under this new law, a very close scrutiny or too fine an analysis. As the law now reads, it debars even the casting of the name in the plate of a piano, for the piano maker is not the manufacturer of the plate, &c., and so many another part of the instrument could be mentioned which is illegally used at the present time by every manufacturer. This law should by all means be modified, and should not have been pushed through by our legislators without a due regard of what they are about before harnessing such a ridiculous nonsense on the community.

The factory that casts piano plates *does not sell piano plates* to the public, but casts them for the piano manufacturer. What for? To sell them as plates? No. To use them as integral parts of the piano, and as iron is more durable than wood the piano manufacturer has his name cast in the iron plate. He must get someone to do it for him, and he has the firm that casts the plate to do it.

The wisacre must look upon piano manufacturers as a set of fools when he attempts to urge such nonsense as serious argument.

The rest of the argument is written in the usual gibberish used by Thoms of the "Art (?) Journal." Read it and see whether you can understand the mixture of plural and singular, or whether there is any intelligence in the remarks. We cannot solve the phrases.

Our legislators pass some pretty thorough laws, and this law on stencil goods is sound and so'd. It prohibits traffic in merchandise sold under false pretenses.

The "Stencil Art (?) Journal" and the whole kit of stencil music trade editors, in their profound wisdom and their acquaintance with Blackstone, Kent, Story and other great legal minds, declare the law unconstitutional. But then that does not make the law unconstitutional. These great legal luminaries of stencil music trade journalism should first learn what a piano really is before they begin to discourse upon the constitutionality of a law passed by the Legislature and drawn by lawyers who have for years made the subject a study.

In addition to this, if the stencil music trade editors believe or think that the law should be modified, why do they not go ahead and try their hands at operating a modification? Let them spend some money, as THE MUSICAL COURIER has, in important legislation and make at least an effort to effect something in the direction they represent. Do something for the stencil fraud, Messrs. Stencil fraud music trade editors. Your patrons expect it. Do something.

P. H. Mehlin & Sons.

THE new firm of piano manufacturers, Messrs. Paul G. Mehlin & Sons, are now fully at work in their large factory on the northeast corner of Tenth-ave. and Fortieth-st., building the Mehlin pianos, which, judging from what we have seen, will be instruments that must attract universal attention in the piano trade.

Dealers in town are invited by the firm to call at the factory and inspect the pianos and become generally acquainted with the style and character of the work produced by this house.

Hazzard, of Austin, in Business.

AUSTIN, Tex., April 16, 1889.

Editors Musical Courier:

AN extract from the Austin "Statesman," recently published in your journal, is likely to cause the trade and others to believe that I have gone out of the music business in Austin, while the facts in the case are quite to the contrary. When I withdrew from the firm of H. H. Hazzard & Co., I did so with the intention of starting a new business, and so advertised when we published our dissolution notice. The remnants bought by Messrs. Goggan & Brother were offered to me but I did not want them, as they consisted of a lot of old second-hand pianos, mostly squares, and nearly all of them very old, a lot of shop worn sheet music and odds and ends, the accumulation of 18 years, that could not be sold at private sale or auction during the two or three months that my successor endeavored to dispose of them after I severed my connection with the firm of H. H. Hazzard & Co. previous to the sale to Messrs. Goggan & Brother.

I have a store in a much better location and start with an entire new stock of pianos, organs, sheet music and small goods. I did not sell out to Goggan, but my successor sold a lot of old goods that could not be sold any other way.

Respectfully yours, H. H. HAZZARD.

See notices in papers.

THE extract is from the Austin "Weekly Dispatch and Mail," and reads as follows:

About January 1 last Mr. Hazzard severed his connection with the firm of H. H. Hazzard & Co., with the intention of opening a new music house. His successor assumed all liabilities of every character. Since Mr. Haz-

zard withdrew from the firm his successor concluded to close up the business, and the firm of H. H. Hazzard & Co. has now ceased to exist. They sold out all the new pianos and organs at private sale, and the better part of the small goods at private sale and auction. Mr. Hazzard has opened his store at 600 Congress-ave., corner of Seventh-st., three blocks south of his old stand.

Although Mr. Hazzard is not in any way bound to do so, it is his intention to make good all warranties given by the old firm on pianos and organs sold before January 1, 1889. Of course, as in any warranty, he will not be responsible for damage caused by mice, dampness or ill usage of any kind. Remember his address, 600 Congress-ave.

A Good Chicago Story.

I WANT to tell you a good story told to me at the expense of a millionaire piano man who can occasionally be seen not more than a mile from the corner of State and Jackson streets, Chicago.

The gentleman alluded to—never mind who he is—is somewhat of a wag, at least his friends give him such a reputation. My informant says that this man, who is not altogether unlike a clergyman in appearance, entered a State-st. hat store and asked to be fitted in a silk hat.

"How do you like this one?" asked the obliging salesman, holding up a shining "dice box."

"That's a nice hat; how much?"

"Eight dollars; worth it, too."

"That's my size, is it?"

"I think so. Try it on."

"Yes; that fits."

"Don't you make a reduction to clergymen?"

"No; we do not as a rule, though if you are a minister I'll knock off \$1."

"Make it \$7, eh?"

"Yes, to you."

The gentleman tried it on again, looked in the mirror, and said: "Think that is not too gay for a minister?"

"Oh, bless you, no! It's a nice, quiet hat." Again the man looked in the glass carefully, took the hat off, looked it over, and said: "Well, I'll take it. If the congregation don't like it they can go to h—!"

The Piano Trade Dinner

IS to be given under the auspices of the following firms:

Steinway & Sons,	Albert Weber,
Sohmer & Co.,	Krakauer Brothers,
Francis Bacon,	Wm. Knabe & Co.,
Kranich & Bach,	Hardman, Peck & Co.,
New England Piano Com-	E. Bornhoeft,
pany,	Wessell, Nickel & Gross,
Schmidt & Co.,	R. M. Walters,
Geo. Bothner,	Horace Waters & Co.,
Huner & Co.,	The Æolian Organ and Mu-
Hammacher, Schlemmer &	sic Company,
Co.,	Davenport & Treacey,
R. Ranft,	Estey Piano Company,
Frederick Schuler,	F. G. Smith,
Decker Brothers,	E. H. McEwen,
Alfred Dolge,	Geo. W. Herbert,
Hazelton Brothers,	Haines Brothers,
James Cumston,	Mathushek Piano Manufac-
Behr Brothers & Co.,	turing Company,
Behning & Son,	W. E. Wheelock & Co.,
T. F. Kraemer,	Francis Conner,
A. Hahn,	Geo. Steck & Co.,
	Lindeman & Sons,

at Fifth Avenue Hotel, on Monday, May 6, at 7 o'clock.

Tickets, \$5, for which immediate application with check and names of guests is requested, can be obtained from Francis Bacon, 19 West Twenty-second-st., Albert Weber, 108 Fifth-ave., R. M. Walters, 59 University-pl.

We go to press earlier than usual with this number, and at this time the regular toasts had not been determined.

Change in Philadelphia.

PHILADELPHIA, April 27, 1889.

Editors Musical Courier:

IF it is of interest to you as matter of trade news, we are glad to tell you that we have arranged with Mr. J. G. Ramsdell, 1111 Chestnut-st., Philadelphia, to represent our piano in that market. Mr. Clemmer, between whom and ourselves there is only perfect mutual satisfaction and esteem, as the result of our connection, goes with our piano to Mr. Ramsdell. This is the outcome of negotiations begun between Mr. Ramsdell, Mr. Clemmer and us before we opened here last spring.

Yours respectfully,

IVERS & POND PIANO COMPANY.

—A great number of out of town dealers and manufacturers are expected to visit New York during the centennial celebration. Firms having windows from which the military and industrial processions may be viewed have invited their agents to accept of their hospitality, and in some cases refreshments will be served to avoid the rush and crush at the hotels and restaurants.

—All trade visitors are again cordially invited to call at the office of THE MUSICAL COURIER and to make it their headquarters while in the city.



—We go to press with this week's paper 24 hours sooner than usual on account of the centennial celebration. The piano and music trades are very much interested in the piano display in the industrial parade. It will be in the second section of the division, of which Emil F. Schaefer is the head. Mr. George Steinway is the marshal. The subsection will appear as follows:

Art, Lyric Music, Sacred Music, Symphonic Music, Opera Music, Wagner's Music Dramas, Flora, Fresco Painting, Piano Industry.

—Williams & Lucas, music dealers, Fall River, Mass., have gone into insolvency.

—Burger & Brinkman, Lancaster, Pa., have been succeeded by A. W. Woodward & Co., pianos and organs.

—The agency of the Story & Clark organs, in Philadelphia is now in the hands of George C. Dearborn & Co.

—The death is announced at the age of 85 of Mrs. Timothy Gilbert, widow of the old piano maker of that name.

—Mr. P. H. Powers, of the Emerson Piano Company, Boston, is in Chicago. He spent part of last week in Cincinnati.

—Messrs. Gibson & Pond, of the Ivers & Pond Piano Company, Boston, spent several days in Philadelphia last week.

—Mr. Merrill, of the London branch of the Smith American Organ and Piano Company, leaves London on May 11 for a short visit to this country.

—Mr. F. Knoll, the well-known dealer of Buffalo, N. Y., has taken his brother, Mr. Henry Knoll, into partnership, the business to be hereafter conducted under the firm name of F. Knoll & Brother.

—The Mason & Hamlin Organ Company shut down Friday night, for the purpose of giving the boilers and tubes their annual spring cleaning, and will start up again to-morrow morning.—Boston "Herald."

—Lucius Merrifield, piano and organ dealer, Worcester, will occupy a handsome new store on Pleasant-st., in that city, this week. It is a splendid wareroom, 25x75 feet. Mr. Merrifield is doing an excellent trade with Vose pianos.

—The inventory of the estate of the late Oliver Ditson was filed in the probate court last Thursday morning, and showed a total of \$1,374,000, of which \$487,000 is real estate and \$887,000 personal property. The interest of the deceased in the firm of Oliver Ditson & Co. and other firms throughout the country is estimated at a little more than \$350,000.

—A piano and organ agent who is selling organs in this city was explaining to one of his lady customers a day or two ago the cause of ivory keys cracking on pianos and organs. He said his firm had 200 men in Africa shooting elephants to get ivory for piano and organ keys. A year ago they shot two young elephants and the ivory from their tusks cracked badly, so they shoot only old elephants now. The firm also claimed a patent piano tester that they stretch on the strings so they can screw their instruments up to a high key, and their goods are the only ones that will stand the pressure. The lady survived the story.—Pittsburgh "Dispatch."

—The first ball of the Everett Piano Company Benevolent Association was given in Paine Memorial Hall, Boston, last Friday evening. About 200 couples were present, and the ball was a grand success. Quinn's orchestra furnished the music, and before the dance rendered a fine concert program. Colonel Moore, the popular manager of the company, was present as a guest of the association. The floor was in charge of W. C. Peters, assisted by James J. O'Connell and 10 aids. Much of the success of the ball was due to the untiring work of the finance committee, consisting of John C. Faulkner, John Sullivan, William Sculley and George O'Malley.

—Few people are aware that pianos suffer as much from over-dryness as from over-dampness. At this time of year it is particularly necessary to see that the atmosphere of the room is moist enough to prevent the sounding board from cracking or from losing its resonance and the felt of the hammers from drying up. The sudden rattling and "tin-pan" sounds which often surprise pianists who neglect their expensive pianos are often due to overheated rooms. A piano tuner recommends that a growing plant be kept in the room, and says that as long as the plant thrives the piano ought to. This plant will require more water than a plant in any other place. Another remedy is to put a wet sponge in a vase near or under the piano, keeping the sponge thoroughly moistened as long as fires are necessary.—Boston "Courier."

FOR SALE.—Magnificent George Gemünder 'cello, made 1860. Apply, by letter, W. O. F., care of MUSICAL COURIER.

WEBER, WEBER

Grand, Square and Upright

PIANOS

WAREHOUSES:

Fifth Ave., cor. of W. Sixteenth St.,
NEW YORK.

MANUFACTORIES:

121, 123, 125, 127 Seventh Avenue,
147, 149, 151, 153, 155, 157, 159, 161, 163, 165 West 17th Street,
NEW YORK.

BRANCH

WEBER MUSIC HALL, Wabash Ave., corner Jackson St., CHICAGO.

KELLMER
PIANO ORGAN WORKS,
HAZLETON, PA.



For Price and Territory address the Manufacturers.

ESTABLISHED 1837.

W^M Bourne & Son.

UPRIGHT PIANOS

666 WASHINGTON STREET
BOSTON

BUSINESS ESTABLISHED IN 1851.

C. S. STONE,

Manufacturer of First-Class
UPRIGHT and SQUARE
Piano Cases

ERVING, MASS.



FRANCIS BACON

late RAVEN & BACON

PIANOS

ESTABLISHED 1789

GRAND AND UPRIGHT PIANOS.

Received Highest Award at U. S. Centennial Exhibition, 1876, for Strength and Evenness of Tone, Pleasant Touch and Smooth Finish.

WAREHOUSES and FACTORY: 19 and 21 W. 22d St., near Fifth Ave., NEW YORK.

THE COLBY PIANO CO.,

— MANUFACTURERS OF —

Grand and Upright Pianos,
ERIE, PA.

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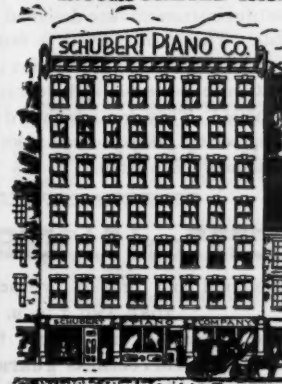
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The Office Cat is Astonished.

I HAVE not been feeling very well since the last time I wrote to you, a sort of a *Katzenjammer* I think from too frequently dipping my feline tongue into the contents of the glass standing on the desk of the big black boss.

Life at our office is often very exciting, sometimes both my bosses (for I have also a little fat boss) disappearing for two or three days at a time and then I am left alone for the nonce, only being disturbed by numerous people who come in with little slips of paper in their hands who ask for my bosses, and say words hard to understand when they do not find them.

I have been very hungry for the past week, for one day early in the week the big black boss rushed in and, slamming the door violently behind him, almost shouted to his partner: "Bim has gone up and I am in a nice kettle of fish!" I didn't know who he meant by "Bim," but from their conversation I gleaned that a big failure, I think they called it, had taken place in the music business.

The big black boss was evidently worried, for he walked up and down the little room and bit his shoebrush moustache and growled like a real, real dog, so that I got scared and hid behind the table.

Soon he went to his table and wrote and wrote until I fell asleep, when, on awakening, I discovered that I was alone.

I got up, yawned, cleaned my hands and feet like clean pussies always do, and sprang up on the window sill, took a cat's eye view of the street, but being up so high I soon tired of the sight and turned my attention to the desk. On it were numerous sheets of paper, all freshly written on and, of course, only being a poor but intelligent cat, my curiosity got the better of me, and I leaped lightly down on the editorial chair and read as follows:

KIND WORDS.

Biftown, N. G.

SIRS—I am a stenciler, so I read the leaves of your valuable sheet, or the sheet of your valuable leaves, with great pleasure. Stencilers are the thing, and don't you forget it! We will down *THE MUSICAL COURIER* yet, only I wished they didn't know so much about a piano. Inclosed find 86 cents. I will send the rest in stamps in 13 weeks or so.

A. VERY SICK & Co.

This was Greek to me so I read on further, hoping for more light or even a little liver (excuse, but I have been so hungry):

Editors Bassoon:

DEAR SIRS—Many thanks for your paper. I rede it and so dose my darter. Of course I will say nuthin about money. I will tell my naburs that I pay nine dollars a yere for it.

Diggs of Piltown.

Another one:

DEAR SIR—We had to laugh to think how Bloomburg was sold in publishing your notice of our Piller Artistic Grand. It was a great thing for us. Hurrah for the Pillers, down with every other piano. They're no good.

HENRIETTA P. PILLER, OREDIAH Q. PILLER,
JACKSON R. PILLER, PELLEG PILLER, JR.,
QUINCY N. PILLER,

and the rest of the Piller Boys

All this was still incomprehensible to me, but I kept on reading. Nearly all the letters read about the same, and, it struck me at the time, were in the same handwriting. Suddenly I came across a loose letter with the following written on it and in the same handwriting as the others:

Say, look here. If you don't pay the \$13 you owe me I will give away this "kind words" humbug of yours that you publish at the back of your paper every week. I am tired of signing people's names to letters that I fake myself, and, what's more, I am tired of coming ten times a week for my money. I will be in to-night.

BILLY MCGORY.

All this was most uninteresting, so I nosed among the sheets until I came across some matter that looked as if it might be of use, for I am a clever cat and wish to accumulate knowledge when I go forth into the world of men and women to earn my living. But the strips of paper I turned up were nothing but bills, and many of them had funny little letters on them like I O U, and all made out to Bimberly, whoever he was. They must have amounted to about \$800 or \$900.

Another letter I came across was an offer from this same Bim to my big black boss to pay the printing bill one week, but winding up by threatening it would be the last time that he would lend any more money; he was "tired of it," he said.

All these little odds and ends were throwing much light on my big black boss's peculiar methods. He appeared to be literally hanging on the piano trade by his eyelids, that he didn't absolutely know whether each week wouldn't be the last for the appearance of his paper. He always collected about seven months ahead and was always hard up; but then I may be a disgruntled cat, for I never get much to eat except what I beg, borrow or steal from my neighbors.

You see the force of association?

Well, I was still meditating how I would pass the remainder of the afternoon, when suddenly I bethought me of the drawer, which I at once industriously pried open with my claws and teeth.

I found something at last—little glass full of the nice, red liquor which makes me always feel good, and the proof of an article, which I read instantly.

It was headed thus (remember this was early week before last):

Say, I want to talk to you, sir.

"The trade were astonished, Mr. Bimberly, to hear you were left in the cold by the recent smash up, and I wish to tell you, sir, it serves you right.

"Why?

"Because you have had a swelled head.

"Your career up to the present has excited the wonder of those who knew you before the war, and your marvelous display of cheek, ignorance and pretension has excited my admiration.

"Littlewise my pocketbook.

"I borrowed from you, I know, but you had the bad taste to remind me of it, and I won't pay it back until it suits me, as all things have their limit; you have reached yours.

"Your ambition has been great, you desired to figure as the largest and most extensive bladder in the trade.

"But you forgot that I was around and that I was editing the 'Bassoon,' the organ for stencilers.

"Each year added to your swelled head, the gray matter must have increased the great strain under which you labored. No wonder, Mr. Bimberly; your brain was unaccustomed to gray matter.

"Still that is not your fault.

"All cannot be both as brainy and as handsome as I am.

"And why?

"Ask the piano trade.

"They don't expect a trade editor to know anything about pianos; but what I don't know about writing Christmas pantomimes is not worth knowing.

"I am of true nobility and an Englishman.

"For that no one will deny.

"But you have had to learn one great lesson in your life—the law of limit.

"I don't know what the law of limit is, except in poker, but I do know you refused to lend me any more money.

"That is your law of limit.

"Men are, after all, but children of circumstances. I swelled your head for boodle.

"Endurance cannot last forever, however great the vitality, nor your pocketbook either.

"No man can say I exist on my own cheek. Every man in life must learn his lessons. You learnt yours, sir, and that is that the great law of limit applies particularly to trade editors, who collect all their ads in advance and —"

Just then the big black boss rushed in, kicked me into a corner, seized the proofs and called downstairs: "Here, take that article to my brother Harry, but collect in advance—do you hear?"

I must have fainted from the excitement and the red liquor. I knew no more.

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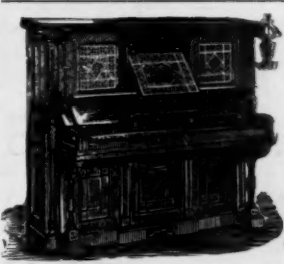
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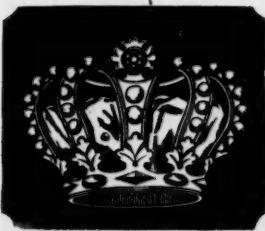
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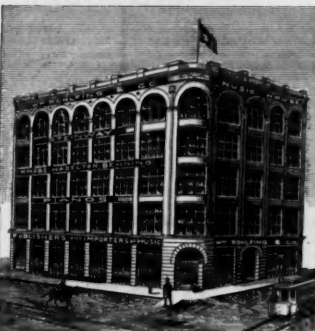
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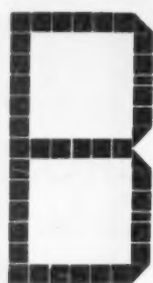
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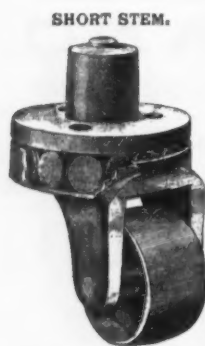


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